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DICTIONARY OF COLOURS
FOR INTERIOR DECORATION

THE BRITISH COLOUR COUNCIL 'DICTIONARY OF COLOURS FOR INTERIOR DECORATION

VOLUME 3

INCLUDING A LIST OF NAMES AND THE
HISTORY OF THE COLOURS ILLUSTRATED
IN THE TWO COMPANION VOLUMES



BRITISH COLOUR COUNCIL
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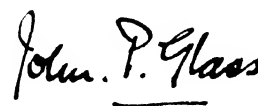
FOREWORD

My reason for writing this foreword is that I was Chairman of the Interior Decoration Committee of the British Colour Council when the production of this Dictionary was first proposed.

The work is dedicated to colour makers and colour users throughout the world and this is a fitting dedication since without their help the work could never have been accomplished.

It would be impossible to list the names of all who have helped in compiling the Dictionary but I would like especially to record the grateful thanks of the British Colour Council to the curators and keepers of the National and Private collections, particularly of the Departments of Mineralogy and Ornithology of the British Museum, the Departments of Ceramics and Textiles of the Victoria and Albert Museum, the Wallace Collection and Temple Newsam House, and amongst Industries and Associations I would like to acknowledge the help given by the British Colour Makers' Association.

The history of this work, which has taken ten years to complete, interrupted as it has been by the second World War, appears in the Authors' notes. I would like especially to thank those firms who have devoted so much time, patience and skill to the complicated dyeing of the fabric and preparation of the paints and also the printers and binders. While this has been a commercial transaction, the high standards demanded in colour matching and binding could not have been achieved unless the firms concerned had approached the problems with a great deal more than commercial vision, and the Dictionary is a credit to British craftsmanship. A final word of praise is due to the British Colour Council, particularly Mr. Robert F. Wilson, the Art Director, and Miss B. K. Battersby, the Studio Director, and their staff. Their labours, research and patience, under difficulties, have been great, and the Dictionary will remain a monument to their efforts.



CHAIRMAN
INTERIOR DECORATION DIVISION
BRITISH COLOUR COUNCIL

LONDON 1949

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AUTHORS' NOTES

When the British Colour Council came into being in 1930, the declared aims and objects included the placing of colour determination for the British Empire in British hands and the provision of standard names for colours for the sake of clarity. The Council undertook to produce a Dictionary of Colour Standards, consisting of two volumes, one showing 220 colours presented on pure silk ribbon, named, numbered, and coded, and the other giving the history of each colour, the various names by which each has previously been known, and the authority for standardisation. This dictionary, produced in 1934, is now a classic for which there is a regular demand from all parts of the world.

With the development of the British Colour Council's services to industry, it became apparent by 1938 that the bias in the dictionary towards colours for textiles and wearing apparel made it unsuitable, as it stood, for use as the standard reference work for Interior Decoration. Some colours which were suitable for clothes were insufficiently permanent for application to carpets, curtains and upholstery fabrics, while others were either technically impracticable for use in the pottery and glass industries, in porcelains and vitreous enamel or in the making of colour for wood stains, cellulose paint and lacquer, distemper, wallpaper, laminated plastics or other materials used in decorating.

Members of the British Colour Council primarily concerned with the interior decoration industries accordingly asked that a Dictionary should be prepared that would satisfy their needs, and at the same time include colours illustrative of the great historical periods of decoration.

Work began in 1939 with an approach to associations and individuals concerned with the interior decoration trades that they should contribute colour patterns fully representative of the colours essential or important to their industries in Britain and overseas. The British Colour Council Dictionary of Colour Standards was used as the basis of this classification and of the 220 standard colours illustrated there, 131 were found to be applicable to this new work.

The next step was to classify, on the basis of the 64 spectrum hues illustrated in the Wilson Colour Chart,* the hundreds of colours contributed by manufacturers of every kind of material used in the interior decoration trades. At this stage, it became obvious that the scope of the work must be limited to the general requirements of the trades concerned, as the inclusion of every colour in every tone and intensity desired by particular sections of the trade would necessitate the production of many volumes and spoil one of the main purposes of the Dictionary, which was that it should be easy to use and reasonable in price.

Because of the extraordinary variety of the matter involved, research has necessarily been conducted over a wide field. Volume 3 summarises information relating to each colour name but the actual colours can, of course, be grouped and regrouped over and over again to represent the 'colour palette' of any particular period of decorative art or to illustrate typical colours of any particular craft or industry. For instance, Adam Cream and Adam Gold are only two of a range of thirty or more colours, all of which may truly be called 'Adam Colours' but which appear under other names in this Dictionary; another example is Derby Blue which approximates to the *bleu du Roi* of *Sèvres* porcelain produced during the period 1758-81.

The names finally chosen after much deliberation are those considered to be most generally acceptable and least likely to give rise to confusion when translated into other languages.

Our aim throughout has been to create a practical work of reference for dyers and colourists today and provide a sound basis for colour research in the years to come.

LONDON 1949

ROBERT F. WILSON
B. K. BATTERSBY

* Wilson Colour Chart: Produced for the Royal Horticultural Society by Robert F. Wilson, 1938. Recommended as an international standard at the International Horticultural Conference, Berlin 1938.

INTRODUCTION

The Dictionary illustrates colours found in all periods of Art and used by artists practising the various crafts connected with interior decoration. The range is so comprehensive that it can be used in any part of the world and the colours are adaptable to many materials.

It will be appreciated that it is not the function of this Dictionary to present an arrangement of colours divided mathematically as shown in charts by Ridgway, Ostwald, Munsell and Wilson. This range provides a visual illustration of colours compiled after years of research as being the most useful for the interior decoration trades.

Most of the colours are shown in scales of six and the most intensive colours appear in Volume 1 in the order of the spectrum. The less intense colours are shown in Volume 2, again in the order of the spectrum, and this section is completed by a scale of greys from white to black. The colours of lower intensity including fawns, greys and browns are shown in groups of three and on the last page six pastel colours are shown in matt and gloss paints only.

The 378 colours illustrated in this work are shown on three surfaces, matt, gloss and pile fabric, these being the most essential to dyers and colourists engaged in the interior decoration industries. This variation of surface necessitated independent matching of different ingredients to produce a visual match. One reference name and number is given for the colour shown in these three ways, but when using the Dictionary it would be advisable to quote which surface is required in order to facilitate colour matching (see notes on Colour Matching, page xvii).

Where colours are shown in paint only it is because it was not considered advisable to dye that particular colour on pile fabric owing to the possibility of fading or discolouring in a comparatively short space of time.

Any colour which has already been standardised in the British Colour Council Dictionary of Colour Standards, 1934, and is repeated in this Dictionary bears the same standard name unless a change has been made for a given reason.

Every precaution has been taken to ensure fastness to light in fabric and paint, but it is recommended that the colours should be exposed as little as possible to light, and the illustrated volumes kept in their case when not in use.

TERMS USED IN RELATION TO COLOUR

One of the greatest hindrances to progress in the teaching and practical use of colour, both commercially and aesthetically, has been the burden of confused terminology.

Since the publication of the Wilson Colour Chart for the Royal Horticultural Society in 1938, the following terms have been successfully used at the British Colour Council to convey variations on any given colour pattern.

COLOUR: This is the general name for all sensations arising from the activity of the retina of the eye and its attached nervous mechanism.

Colours vary in three different ways only, and these variations may be referred to as the attributes or dimensions of colour.

HUE: is that attribute or dimension by which one colour is distinguishable from another, one which bears a particular colour name but no qualification as to tone or intensity.

That is, colours vary according to the character of the colour itself, whether it is a red, a blue or a green, etc.

TONE: is that attribute or dimension by virtue of which a colour is perceived by the normal eye as holding a position in a light-to-dark scale.

That is, a colour may vary according to its degree of lightness or darkness. The terms 'value,' 'luminosity' and 'brightness' have also been used for this particular attribute, but for the purpose of referring to colour sensations influenced by surroundings the word 'tone' is best.

INTENSITY: is that attribute or dimension by which the brilliance of a hue is revealed. An intense colour is one which contains very little or no grey; it is a relatively pure colour, pure because of its relative freedom from mixture with any degrading factor.

That is, a colour may vary according to the strength of the colour quality, as to whether it is pure or greyed. This attribute has also been referred to as 'purity,' 'saturated colour' and 'chroma' and spoken of as 'that attribute by virtue of which the normal eye perceives in addition to hue the presence or absence of grey.'

Besides these three dimensions, Wilson defines four other terms which have also been found useful to describe colours.

FULL HUE: a pure colour (intense colour) free from the sensations of any degrading factor.

CHROMATIC CIRCLE: the visual spectrum of Full Hues in which the proportion of change between adjacent hues is constant throughout.

TINT: a lighter tone of any colour.

SHADE: a darker tone of any colour.

This term is synonymous with 'dark,' except that 'dark' is an adjective and 'shade' a noun. 'Shade' has become very widely used as indicating simply a colour, whether it is light or dark, pure or dull. In fact its use has become so customary that it would be practically hopeless to attempt to obtain a general change, and the word 'shade' should be frankly recognised as possessing this secondary but incorrect meaning.

It is appreciated that different surfaces, matt or glossy paint, silk, or cotton, leather or pile fabric, will affect the visual colour, but still the three basic terms, hue, tone and intensity retain their full significance.

COLOUR MATCHING

COLOUR AND LIGHT

Colours depend on light for total or partial revelation and will vary in hue, tone and intensity according to the quality and position of the illuminant—*e.g.*, if seen under north daylight, a colour will appear cooler than if seen in a south light, and the same colour will appear different again when seen under different forms of artificial light.

The evaluation of all colours in this work has been done by north daylight at an angle which afforded as little reflected light as possible.

It is particularly important to avoid the possibility of coloured reflected light from adjacent wall surfaces and equipment in placing the true colour of samples under observation.

Colours should be matched and checked under as nearly similar conditions as possible.

THE USE OF MASKS

Since colours are affected by others which are adjacent to them it is necessary to isolate an individual colour if it is desired to assess its true individual value or to match it correctly.

This isolation can be achieved by using a mask, but it must be remembered that the hue, tone or intensity of the mask will affect the isolated colour. A black mask will by contrast make the colour appear more intense and lighter, while a white one will make the colour appear darker and less intense, and will make evaluation more difficult if the white mask has a high gloss.

A grey mask will provide a good neutral surround for isolating a colour but care should be exercised in selecting a grey which does not incline too definitely to a bluish, reddish or yellowish hue, otherwise the hue of the isolated colour will be influenced.

THE JUXTAPOSITION OF COLOURS

When in juxtaposition with other colours a colour will have a different appearance from when it is isolated by black or a neutral grey.

HUE: If a turquoise colour is adjacent to an intense blue the turquoise will appear greenish. But if the same turquoise is seen in juxtaposition with an intense green the turquoise will appear bluish.

This principle is applicable to all colours although the contrast will not be so marked in all cases.

TONE: If a colour is seen against a black background and also against a white background it will appear much lighter against the dark ground than it does against the light ground.

This principle also applies if the backgrounds are not so violently contrasted as black and white, though the difference will not be so great.

INTENSITY: If a colour is seen against an intense colour and against a greyed one, the former will cause it to appear greyer while in the latter case the juxtaposed colour will appear relatively intense.

This principle applies, although to a lesser degree, if the contrast between the two backgrounds is modified.

COLOUR NAMES

The broad description of colours according to dominant hues as red, green, blue, etc., is simple and gives rise to no confusion. The precise verbal definition of a particular hue of red or green or blue, is, however, much more difficult, and over a period of time the efforts which have been made so to describe the numerous different variations which have been produced have led to considerable confusion of thought. It is hoped that this note will assist towards clearing up misconceptions which undoubtedly exist in the minds of many people.

In general it may be said that attempts to describe individual colours have in the past followed three main directions:

1. By reference to familiar colour sensations in nature, or well-known coloured objects, *e.g.*, grass green, cherry red, mustard, sky blue, claret, duck egg blue, flame. In these cases it is obvious that the colour name chosen has no connection at all with the pigment or dye used to produce the colour.
2. By reference to traditional colours associated with particular periods, styles or objects of art, *e.g.*, Rose Pompadour, Wedgwood Blue and the Heraldic colours.
3. By giving to the colour the name of the pigment which was probably originally used to produce it, *e.g.*, lapis lazuli, yellow ochre, burnt sienna, brunswick green.

In all three cases there is a common but mistaken belief that a colour named is more or less definite and invariable, and must always be produced from the same pigment or dyestuff. On reflection it will be obvious that personal judgment is involved in method (1) to a considerable extent. For example, the green colour of grass is different in summer and winter and is affected amongst other things by light, distance of view and soil condition. Therefore grass green is not a precise description of a definite colour or hue, and different people's estimates of what the name represents will inevitably vary considerably. In such cases the British Colour Council has taken a general representation of the samples submitted by the colour-making and colour-using trades and has standardised those colours which find most general acceptance as representing the colour sensation implied in the name.

In the second class there is less scope for personal interpretation and a greater possibility of accurate definition by reference to pictures, fabrics, or objects of art preserved in museums and private collections. But even here it must be realised that very few colouring materials (and in the case of pictures, mediums used to bind them also) are entirely unaffected over long periods of time by light and atmospheric influences. For this reason the articles which are available now to identify traditional colours do not always represent accurately the colour

effect achieved originally by the artist or craftsman. Within these limitations the British Colour Council has in such cases standardised on colours which are authentic and historically accurate to the names used.

The greatest confusion has, however, resulted from the third way of naming colours. It is perhaps natural for anyone not well versed in the production of colouring materials to assume, firstly, that a colour labelled, for example, burnt sienna, will actually have been produced from this pigment, and secondly, that the pigment and therefore also the colour will be invariable. Such is not the case however. The colour may or may not have been produced from burnt sienna (if it is on a textile for example this pigment will certainly not have been used), and there is in fact considerable variation possible in the shades of burnt siennas which can be prepared, depending on their origin and method of treatment. Moreover, sienna is a naturally occurring material, but it is possible to produce from readily available chemicals, pigments with similar characteristics which can be used alternatively with those of natural origin. In other words, the pigment burnt sienna is not an invariable material and the name burnt sienna as applied to a particular colour is not definite, nor does it necessarily signify that burnt sienna pigment has been used to produce that shade. In practice the pigment which would actually be used in any given case would be determined by the technical requirements of that particular application, *e.g.*, whether it was a coloured textile, a coloured paint, or a coloured plastic article which was required.

A second example in this class is 'carmine,' a bluish red colour named after the colouring matter first used to produce it. The carmine pigment was originally prepared from cochineal—a naturally occurring dye extracted from a certain species of insect. Nowadays, however, the natural dye is used only for special purposes and has to a large extent been replaced by a dyestuff derived from coal tar which is similar in colour but has improved permanence. The original colour name still remains, however, and is applied equally to colours produced from the natural dye and also from its synthetically produced counterpart.

Many other examples could be quoted, but it is thought that these are sufficient to show the undesirability of describing particular colours in this way. It is hoped that this note will dispel some misconceptions, and will result in colour names being used with greater understanding in the future.

ABBREVIATIONS

A.L.S.	André L. Simon: <i>A Concise Encyclopædia of Gastronomy</i> . The Wine and Food Society, London. First published 1939.	M. & P.	A. Maerz and M. Rea Paul: <i>A Dictionary of Color</i> . McGraw Hill Book Co. Inc., New York. 1930.
B.C.C.	British Colour Council; when used in conjunction with a number it refers to colours standardised in British Colour Council <i>Dictionary of Colour Standards</i> . First published 1934.	O.F.	Old French.
B.C.M.A.	British Colour Makers' Association.	P.I.	Pipe Identification colour used in industry. From the British Colour Council publication: <i>Machinery Colours, Safety Colour Code, Pipe Identification Colours</i> . First published 1949.
B.M.	British Museum.	P.V.C.	Standard colour for P.V.C. cables prepared by the British Colour Council for the Cable Makers' (War Emergency) Technical Committee, approved by the Joint Technical Committee of Plasticisers.
B.S.I.	<i>Colours for Ready Mixed Paints</i> standardised by the British Standards Institution, B.S. 381C 1948.	Rep.	René Oberthur and Henri Dauthenay: <i>Répertoire de Couleurs</i> . Société Française des Chrysanthémistes.
CC.	Colour illustrated in the <i>Dictionary of Colours for Interior Decoration</i> .	Rid.	Robert Ridgway: <i>Color Standards and Color Nomenclature</i> . Published by the Author, Washington, D.C. 1912.
CM.	Machinery colour used in industry. From the British Colour Council publication <i>Machinery Colours, Safety Colour Code, Pipe Identification Colours</i> . First published 1949.	S.	Safety colour used in industry. From the British Colour Council publication: <i>Machinery Colours, Safety Colour Code, Pipe Identification Colours</i> . First published, 1949.
F.	Colour shown in the British Colour Council publication: <i>Colour and Lighting in Factories and Offices</i> . First published 1945.	T.C.C.A.	Textile Colour Card Association of America.
Fel.	E. Fellowes: <i>Colours: Charted and Catalogued</i> . Geographia, Ltd., London. 1927.	V. & A.	Victoria and Albert Museum, London.
Fr.	French.	V.E.	Colour shown in the British Colour Council publication: <i>Colours for Vitreous Enamels</i> . First published 1945.
Gk.	Greek.	W.	Colour determined by Robert F. Wilson for the Royal Horticultural Society in the <i>Wilson Colour Chart</i> , 1938.
Her.	Heraldic Colour supplied by the Somerset Herald, College of Arms.		
I.D.	Colour shown in the British Colour Council publication: <i>Colour in the Home</i> . First published 1944.		
It.	Italian.		

The colours illustrated in this Dictionary are given in alphabetical order with a prefix CC. and number, the page and volume in which they appear.

In some cases colour names which have been used for a similar colour sensation are given in italic type on the left hand side.

Cross-references are only given for colours appearing in charts in print at the time of going to press.

DICTIONARY OF COLOURS

FOR INTERIOR DECORATION

ABSINTHE

CC. 80. *Page 14, Vol. 1*

The colour of a liqueur originally made in France in 1797 from wormwood (absinthe) and other aromatic plants.

'It was first invented by a Frenchman, a Dr. Ordinaire, who lived at Couvet, in Switzerland, and who sold the recipe in 1797, to a Mr. Pernod, whose name has been associated with Absinthe ever since.'—A.L.S.

It is doubtful if lasting colours of this brilliance were procurable before the development of synthetic dyestuffs. Early English dyeing recipes are given for such yellowish greens as Greenfinch, Olive Green, Willow Green and Parrot Green, but it would appear that these lacked the brilliance of such colours as Chartreuse Green CC. 79, Chartreuse Yellow CC. 73, Lime Green CC. 74 and Olive Yellow CC. 235. A wide variety of greens became available about 1890 and have since become obtainable on printed and dyed stuffs.

ACONITE VIOLET

CC. 162. *Page 27, Vol. 1*

A colour determined by W. as representative of the flowers of the Aconite, Wolf's-bane or Monkshood plant.

w. 937

ACONITE YELLOW

CC. 55. *Page 10, Vol. 1*

The colour of the flower : a seasonal name introduced by the B.C.C. in 1941.

This is the palest of the yellow-orange group illustrated on Page 10. Examples of their use in ancient and modern art and industry are too numerous to mention. They are specially noteworthy in ceramics and textiles.

Straw B.C.C. 51

cf. Deep Cream B.S.I. 353, P.I. 1

ADAM CREAM

CC. 225. *Page 38, Vol. 2*

Typical of one of the colours used by the Adam brothers in interior decoration. (1758-1792.)

cf. Light Straw B.S.I. 384, I.D. 1, cf. V.E. 3

ADAM GOLD

CC. 231. *Page 39, Vol. 2*

See notes on Adam Cream.

The range of golds here illustrated by CC. 230-232 simulate the colour of the precious metal and probably for this reason have been used throughout the decorative arts from earliest times. They are typical of the golds found in many oriental rugs and are also much used in silk and wool tapestries.

AFRICAN BROWN

CC. 351. *Page 59, Vol. 2*

Introduced by B.C.C. into seasonal textile ranges as a more desirable name for the colour standardised in 1934 as Nigger Brown.

This colour is similar to the so-called 'natural black' of the Shetland black sheep and is often to be preferred to a 'dead' black in colour schemes for rugs and woven fabrics inspired by peasant crafts.

Its use as a 'solid' colour in textiles, paint and plastics is comparatively modern.

Nigger Brown B.C.C. 20

ALHAMBRA GREEN

CC. 120. *Page 20, Vol. 1*

A colour used in Moorish decoration particularly associated with the Alhambra at Granada, Spain. (A.D. 1248.)

See also Moorish Green and notes on Spanish Violet.

ALICE BLUE

CC. 277. *Page 47, Vol. 2*

This colour name used by Rid. and standardised by B.C.C. in 1934 has been in general use since 1902.

Alice Blue B.C.C. 43

ALMOND GREEN

CC. 255. *Page 43, Vol. 2*

A popular name standardised by B.C.C. in 1934 to describe a colour which has been very widely used in textiles and ceramics since Chinese decorative arts were introduced into Western Europe.

Russian Green

Almond Green B.C.C. 10
cf. Traffic Green B.S.I. 267

ALMOND SHELL

CC. 213. *Page 36, Vol. 2*

A colour standardised by B.C.C. in 1934 from samples of the shell of the nut.

Almond Shell B.C.C. 67
P.I. 2

AMARANTH PINK

CC. 170. *Page 29, Vol. 1*

The colour of the flower, the name was standardised by B.C.C. in 1934. The discovery in 1856 of synthetic dyestuffs made possible the reproduction on textiles of a great variety of flowerlike pinks and mauves. The natural colours of such flowers as phlox, hollyhock, foxglove, rhododendron, mallow and many others are to be found in colours CC. 176-179 and CC. 170-172.

Amaranth Pink B.C.C. 107

AMARANTH RED CC. 179. Page 30, Vol. 1

A colour determined by Rep., typical of the crests of the flower, l'Amarante Crête-de-Coq (*Celosia cristata*).

See notes on Amaranth Pink.

AMETHYST MAUVE CC. 303. Page 51, Vol. 2

The name mauve was given to the first synthetic dyestuff by Perkin who discovered it in 1856.

See notes on Mauve.

cf. Dark Violet B.S.I. 796

AMETHYST VIOLET CC. 159. Page 27, Vol. 1

A colour name which has been in use since the middle of the sixteenth century, representing a hue of the precious stone, determined by W. in 1938.

w. 35

AMULET GREEN CC. 118. Page 20, Vol. 1

A name introduced into seasonal ranges by B.C.C. in 1933 from the colour of charms made in Greenstone.

This type of colour in ceramics and enamels can often be attributed to the presence of copper and is frequently called Copper Green for this reason. It was much used in Oriental fabrics and rugs as well as ceramics from earliest times.

ANTWERP BLUE

An alternative name for Mineral Blue CC. 286.

ANTWERP BROWN

See Clove Brown.

APPLE GREEN CC. 98. Page 17, Vol. 1

A colour standardised by B.C.C. in 1934.

Vert (Her.)

Apple B.C.C. 22

F. 3, I.D. 21

APRICOT CC. 49. Page 9, Vol. 1

Matched to specimens of the fruit, this colour was standardised by B.C.C. in 1934.

Apricot B.C.C. 143

APRICOT BUFF CC. 44. Page 8, Vol. 1

A descriptive name for this colour used by Rid.

See notes on Buff.

ARABIAN BLUE CC. 143. Page 24, Vol. 1

A descriptive colour name used for one of the many blue tones originally produced from Indigo and found in Oriental textiles and rugs of very early date. See notes on Indigo.

ARABIAN RED CC. 198. Page 33, Vol. 2

A descriptive name for a colour of very ancient origin, derived from Oxide Red. See notes on Oxide Red. B.C.M.A. give Indian Red for this colour.

Indian Red

ARMY SCARLET

An alternative name for Scarlet Red CC. 22.

ARRAS GREEN CC. 250. Page 42, Vol. 2

A descriptive name from the French town in the Province of Artois (Pas de Calais), a famous tapestry-making centre.

cf. Forest Green B.S.I. 282, v.E. 11

ARRAS RED CC. 184. Page 31, Vol. 2

A descriptive name. See notes on Arras Green. The colour is found also in Mortlake, Beauvais and Flemish tapestries.

ARRAS ROSE CC. 183. Page 31, Vol. 2

A descriptive name. See notes on Arras Green.

ASH GREY CC. 370. Page 62, Vol. 2

A descriptive name. The colour is characteristic of one of the many tones found in coal ash.

The use of this colour in interior decoration particularly in carpets, paint and laminated plastics is comparatively modern.

ASTER MAUVE CC. 163. Page 28, Vol. 1

Matched to specimens of the flower. See notes on Amaranth Pink and Mauve.

ATLANTIC BLUE CC. 276. Page 46, Vol. 2

A descriptive name introduced into seasonal ranges by B.C.C. in 1946.

This colour with other subdued blues such as Canton Blue and Storm Blue were originally produced from Indigo. They figure in many Oriental rugs and also in European tapestries, not in large areas but blended with rose, amethyst, reds and golds. See notes on Indigo.

ATTIC ROSE CC. 191. Page 32, Vol. 2

A descriptive name. The colour appears in Athenian funeral vases of the fifth century B.C.

cf. Gulf Red B.S.I. 473

AUBERGINE

An alternative name for Egg Plant. It is this name which is so often used when describing Chinese ceramics. See Egg Plant CC. 306.

AZALEA ORANGE CC. 46. Page 8, Vol. 1

A descriptive name from the colour of the flower.

B

BASILICA BLUE CC. 138. Page 23, Vol. 1

From the Gk. *basilike*, royal palace.

This colour originally used in Greek and Roman palaces, halls and public buildings, was later adopted for the decoration of early Christian Churches.

BATTLESHIP GREY CC. 322. *Page 54, Vol. 2*
A colour standardised by B.C.C. in 1934.
Battleship Grey B.C.C. 212
cf. Dk. Battleship Grey B.S.I. 632

BAUXITE RESIDUE OXIDE

A name used in the paint trade for one of the Oxide Reds. See notes on Oxide Red. Similar to Etruscan Orange CC. 201.

BEAGLE GREEN CC. 96. *Page 16, Vol. 1*

Beagles, the smallest English hounds, have been used for hare hunting since the Middle Ages. The colour here shown has been associated with Beagles since the thirteenth century. The velveteen jackets of the Hunt uniform were dyed this colour.

BEECH BROWN CC. 215. *Page 36, Vol. 2*

A colour standardised by B.C.C. in 1934. It is a colour much used in furnishing textiles and ceramics.

Beech Brown B.C.C. 69

cf. Beech Brown B.S.I. 490, I.D. 14, V.E. 13

BEIGE

See notes on Ecu.

BENGAL BLUE CC. 126. *Page 21, Vol. 1*

The darkest of the range of colours shown on page 21. Found in many Oriental textiles and ceramics.

BERLIN BLUE

An alternative name for Cyanine Blue CC. 150

BERYL GREEN CC. 105. *Page 18, Vol. 1*

The colour of the precious stone Beryl, from Gk. *berullos*.

B.C.C. standardised Beryl Blue, a paler version of Zircon Blue CC. 121, in 1934.

BICE GREEN

An alternative name for Malachite Green CC. 94.

BISCUIT CC. 211. *Page 36, Vol. 2*

Although similar to Champagne, B.C.C.4, it was found necessary to introduce this slightly more orange colour to meet the requirements of the interior decoration industries. The descriptive name was adopted following many demands for its standardisation.

cf. Champagne B.S.I. 386, I.D. 5

BITUMEN

See Clove Brown.

BLACK

See Blue Black and Jet Black.

The term black should imply the absence of colour. It is, however, in the pigmental world referred to as a colour, since so many varieties are featured in different industries, ranging from greenish to rusty black.

BLACKBERRY CC. 312. *Page 52, Vol. 2*

A descriptive name from the colour of the ripe fruit.

Bramble

BLACKCURRANT CC. 174. *Page 29, Vol. 1*

A descriptive name from the colour of the ripe fruit.

BLUE ANEMONE CC. 153. *Page 26, Vol. 1*

The colour of the flower, also called Wind-flower from the Gk. *anemone*—'daughter of the Wind.'

BLUEBIRD CC. 146. *Page 25, Vol. 1*

The colour of the plumage of the Colorado bluebird, also called Blue Robin.

BLUE BLACK CC. 282. *Page 47, Vol. 2*

A colour standardised by B.C.C. in 1934. See notes on Black, Jet Black, and African Brown.

Blue Black B.C.C. 50

BLUE CONIFER CC. 342. *Page 57, Vol. 2*

A descriptive colour name used by B.C.C. in seasonal textile ranges.

BLUE FIG CC. 345. *Page 58, Vol. 2*

A descriptive name from the colour of the ripe fruit.

BLUE LAVENDER CC. 152. *Page 26, Vol. 1*

The colour here shown was matched to the herb described by Gerarde (1597) as a kind of small English lavender. Another variety of more purple hue, mentioned in his Herbal is French Lavender. See Lavender Mauve.

BLUE SCABIOUS CC. 290. *Page 49, Vol. 2*

Matched to the colour of the flower.

A colour found in Staffordshire salt glaze pottery.

BOKHARA BROWN CC. 372. *Page 62, Vol. 2*

Named from a colour often found in Oriental rugs from the Bokhara district of Turkestan.

BOKHARA GREEN CC. 339. *Page 57, Vol. 2*

A colour found in many kinds of Oriental rugs. See notes on Bokhara Brown.

BOKHARA GREY CC. 366. *Page 61, Vol. 2*

A colour found in many kinds of Oriental rugs. See notes on Bokhara Brown.

BORDEAUX

See notes on Claret.

BOTTLE GREEN CC. 107. Page 18, Vol. 1

A popular dress colour name much used from the beginning of the nineteenth century, standardised by B.C.C. in 1934.

Persian Green

Bottle Green B.C.C. 25

BRACKEN BROWN CC. 329. Page 55, Vol. 2

A descriptive name from B.C.C. seasonal ranges adopted here as more suitable for the interior decoration industries than the name Nutmeg, standardised by B.C.C. in 1934.

cf. Nutmeg B.C.C. 168

BRAMBLE

An alternative name for Blackberry CC. 312.

BREMEN GREEN

An alternative name for Malachite Green CC. 94.

BRICK DUST CC. 189. Page 32, Vol. 2

A descriptive name introduced into seasonal ranges by B.C.C. in 1943.

BRONZE CC. 228. Page 38, Vol. 2

A colour standardised by B.C.C. in 1934 with the following notes :

'Colours featured under this name will vary considerably, ranging from warm to quite greenish colours. The colour here given has been matched to many samples of metal, and is the general representation of samples submitted by textile and other colour using industries.'

Bronze B.C.C. 116

BRONZE BLUE

An alternative name for Cyanine Blue CC. 150.

BRONZE GREEN CC. 84. Page 14, Vol. 1

A colour standardised by B.C.C. in 1934 from a general representation of colours of this name supplied by the paint trades. It has since become generally accepted in the interior decoration industries and is therefore retained in this work.

Bronze Green B.C.C. 79

cf. Olive Green B.S.I. 220

BRONZE ROSE CC. 190. Page 32, Vol. 2

A descriptive name introduced by B.C.C. into seasonal ranges in 1936 to describe a colour of great antiquity. Commonly found in pottery wherever red clay is used, this colour, like Attic Rose, a darker tone, appears in Athenian funeral vases of the fifth century B.C. Rep. calls this colour Antique Red.

BRONZE YELLOW CC. 66. Page 11, Vol. 1

A name used by Rep. The colour is found in many types of pottery, particularly in Majolica ware.

BRUNSWICK BLUE

An alternative name for Cyanine Blue CC. 150.

BRUNSWICK GREEN CC. 88. Page 15, Vol. 1

This colour name came into use during the early part of the nineteenth century in the paint trade and was standardised by B.C.C. in 1934. Since the colour name has become so generally used in various industries concerned with interior decoration it has been retained.

Brunswick Green B.C.C. 104

cf. Brilliant Green B.S.I. 221, P.I. 7

BUFF

A very old colour name derived from *buffalo* through the Italian *bufalo* and Gk. *boubalos*.

B.C.C. standardised Buff in 1934, but in view of the great variety of colours shown with this name, particularly in the paint trade, it has been considered advisable to give the alternative name Sienna Gold CC. 227 and to qualify the name elsewhere with a descriptive adjective as Apricot Buff CC. 44, Peach Buff CC. 199, etc.

BUNTING COLOURS

The following colours were standardised by B.C.C. in 1934. They were matched from official patterns supplied by the Admiralty :—

AZURE	Bunting Azure B.C.C. 131
BLACK	Jet Black cc. 324
	Jet Black B.C.C. 220
BLUE	Purple Navy cc. 294
	Purple Navy B.C.C. 219
ROYAL BLUE	Union Jack Blue B.C.C. 218
CRIMSON	Claret cc. 4
	Claret B.C.C. 36
GREEN	Spectrum Green B.C.C. 100
RED	Scarlet Red cc. 22
	Union Jack Red B.C.C. 210
YELLOW	Canary Yellow cc. 71
	Bunting Yellow B.C.C. 113

BURGUNDY CC. 311. Page 52, Vol. 2

From the red wine, a colour name in popular use for many years in the textile industries. Standardised by B.C.C. in 1934.

Burgundy B.C.C. 40

BURNT SIENNA

One of the ochrous earths still used as an artists' colour. The colour will vary as with other pigments. A general representation is given in Copper Leaf CC. 204.

For Raw Sienna see notes on Sienna Gold.

BURNT UMBER

One of the earth colours still used as an artists' colour and also in the paint and plastics industries. Similar to Coconut Brown CC. 330.

BUTTERCUP YELLOW CC. 65. *Page 11, Vol. 1*

The colour of the flowers of the wild meadow Buttercup. This colour name has been in general use since 1883. The colour is much used in ceramics particularly in Majolica ware. See notes on Chrome.

Buttercup B.C.C. 53

w. 5

cf. Golden Yellow B.S.I. 356, s. 1

C**CAMBRIDGE BLUE** CC. 266. *Page 45, Vol. 2*

This colour was standardised by B.C.C. in 1934 with the following notes :

'This "Light Blue" of the English University has from time to time caused some controversy. Cambridge Blue is supposed to be the same as Eton Blue, the latter dating from the fifteenth century, and being adopted by Cambridge in 1836.

The story goes that an old Etonian of the Cambridge crew in the boat race of 1836 supplied the distinguishing colour which was carried by the cox, and the colour was adopted as a permanent colour for the University Boat Club.

Probably some surprise will be occasioned by the colour here featured as Cambridge Blue, but it is matched to the coloured material supplied by the University outfitters and the Secretary of the Cambridge Boat Club, 1934, as supplied to and worn by rowing "Blues".

Although primarily a dress name it has been retained here as being of particular interest to all colour users.

Colours of this type are found in Chinese pottery of very early date.

Cambridge Blue B.C.C. 191

CAMEO VIOLET CC. 347. *Page 58, Vol. 2*

Cameos, relief carvings in stone, are mounted on a variety of colours. The violet shown here is found in quartz.

CAMPANULA MAUVE CC. 158. *Page 27, Vol. 1*

Campanula Portenschlagiana is the horticultural example given by W. as an illustration of this colour. It is a lighter tint of Amethyst Violet CC. 159.

CANARY YELLOW CC. 71. *Page 12, Vol. 1*

A colour name in use since the end of the eighteenth century, being a general representation of the plumage of canary birds.

See notes on Chrome.

Bunting Yellow B.C.C. 113

w. 2

cf. Canary Yellow B.S.I. 309

CANTON BLUE CC. 274. *Page 46, Vol. 2*

A colour of this type appears in Chinese rugs, ceramics and textiles from the Canton area.

CANTON GREEN CC. 119. *Page 20, Vol. 1*

A colour of this type appears in Chinese rugs, ceramics and textiles from the Canton area.

CARAMEL BROWN CC. 209. *Page 35, Vol. 2*

The colour of burnt sugar, a twentieth century descriptive colour name used in the textile and allied trades.

This colour is similar to Winford Red. See notes on Oxide Red.

cf. Venetian Red B.S.I. 445, F.11

CARDINAL CC. 16. *Page 3, Vol. 1*

B.C.C. standardised this colour in 1934 with the following notes :

'An old colour name used in the seventeenth century, probably originating from the colour of the robes worn by the high dignitaries of the Church.'

Cardinal B.C.C. 186

Cardinal Red w. 822

CARROT

A colour standardised by B.C.C. in 1934. It is here shown under the name of Honeydew CC. 45.

CEDAR GREEN CC. 78. *Page 13, Vol. 1*

A colour illustrative of the foliage of the Cedar tree, standardised by B.C.C. in 1934.

This colour is found in many English and French silk damasks of the late eighteenth century.

Cedar Green B.C.C. 80

cf. Middle Bronze Green B.S.I. 223

CELESTIAL

An alternative name for Sky Blue CC. 127.

CERISE

The French for Cherry, it is usually illustrated by a bluer type of red than that shown for English Cherry CC. 15. According to colours shown by artists' colourmen under the name Cerise, Rose Red CC. 178 is a good example.

CHALK BLUE CC. 284. *Page 48, Vol. 2*

A seasonal colour name introduced by B.C.C. in 1937.

See notes on Pastel Blue.

CHAMPAGNE

A colour standardised by B.C.C. in 1934. See notes on Biscuit.

CHARCOAL GREY CC. 323. *Page 54, Vol. 2*

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1942, to denote a neutral grey.

CHARTREUSE GREEN CC. 79. *Page 14, Vol. 1*

A colour name from the liqueur standardised by B.C.C. in 1934.

The liqueur was manufactured at the Grande Chartreuse Monastery, near Grenoble (France), by Carthusian monks, from 1607 until 1901, when the monks left France for Tarragona, in Spain. There are two principal types of Chartreuse sold, the one being green in colour and of very high alcoholic strength, and the other yellow, not so potent and much sweeter.—A.L.S.

Chartreuse Green B.C.C. 171

CHARTREUSE YELLOW CC. 73. *Page 13, Vol. 1*

A colour standardised by B.C.C. in 1934.

See notes on Chartreuse Green.

Chartreuse Yellow B.C.C. 75

CHERRY CC. 15. *Page 3, Vol. 1*

A colour matched to the English Red Cherry and standardised by B.C.C. in 1934.

See notes on Cerise.

Cherry B.C.C. 185
w. 722

CHESSYLITE BLUE CC. 292. *Page 49, Vol. 2*

A colour found in the mineral of the same name.

CHESTNUT BROWN CC. 210. *Page 35, Vol. 2*

A very old colour name standardised by B.C.C. as Chestnut in 1934.

Chestnut B.C.C. 60
P.V.C. Brown

CHINA ROSE CC. 177. *Page 30, Vol. 1*

A colour name introduced by B.C.C. into seasonal ranges in 1932. Determined by W. in 1938, from *Rosa Chinensis*, a rose that has been cultivated since 1768.

w. o24

CHINESE AMETHYST CC. 348. *Page 58, Vol. 2*

A colour found in Chinese ceramics of the Ming period.

CHINESE BLUE

An alternative name for Cynanine Blue CC. 150.

CHINESE GREEN CC. 338. *Page 57, Vol. 2*

A colour name introduced by B.C.C. into seasonal textile ranges. It is frequently found in Chinese woven and embroidered materials, also in pottery. The colour named here is a darker tone of Chinese Jade CC. 337, both colours being found in the mineral Chinese jade.

CHINESE JADE CC. 337. *Page 57, Vol. 2*

Owing to the subtle variations found in Chinese jade, it is almost impossible to ascribe a particular colour to the name. This, with Chinese Green CC. 338 is typical, and is so named to avoid

confusion with Jade, standardised by B.C.C. in 1934 to represent Caledon Jade, an outstanding discovery of the British dyestuffs industry and since very popular in the textile and allied trades.

CHINESE ROSE CC. 9. *Page 2, Vol. 1*

A colour found in Chinese ceramics particularly amongst specimens of 'famille rose.' One of the 'soft colours' which first appears in Chinese ceramics in the early part of the eighteenth century and is known as 'famille rose' owing to the predominance of the opaque rose pinks, the first of their kind to be used in the enamel painting characteristic of these wares. The colours vary too much to identify any particular hue as 'famille rose.' Rose Pompadour CC. 2, Cyclamen Pink CC. 175, Neyron Rose CC. 176, China Rose CC. 177 and the slightly greyed versions given in Old Rose CC. 314, Spinel Rose CC. 315 and Raspberry Red CC. 316 should also be noted.

CHINESE TURQUOISE CC. 124. *Page 21, Vol. 1*

A colour found in Chinese ceramics.

CHINESE YELLOW CC. 56. *Page 10, Vol. 1*

A colour determined by W. in 1938 as the characteristic yellow found in Chinese robes of all periods.

w. 606

CHROME

A pigment which owes its colour value to the presence of lead chromate.

CHROME YELLOW, LEAD CHROME YELLOW—consists of basic lead chromate or normal lead chromate or co-precipitated mixtures of lead chromate and lead sulphate. In the latter case the lead sulphate is physico-chemically combined with the lead chromate and is present for the purpose of modifying the colour. The B.C.M.A. standards of chrome yellow are :

Standard Pure Primrose Chrome.

Canary Yellow cc. 71

Bunting Yellow B.C.C. 113

cf. Canary Yellow B.S.I. 309

Standard Pure Lemon Chrome.

Lemon Yellow cc. 64

Lemon B.C.C. 52

cf. Lemon B.S.I. 355

Standard Pure Middle Chrome.

Buttercup Yellow cc. 65

Buttercup B.C.C. 53

cf. Golden Yellow B.S.I. 356

Standard Pure Pale Orange Chrome.

Tangerine Orange cc. 51

Tangerine B.C.C. 55

cf. Light Orange B.S.I. 557

Standard Molybdate Orange Chrome.

Brighter than Tangerine Red cc. 48

cf. Nasturtium B.C.C. 96

CHROME—*continued.*

Standard Pure Deep Orange Chrome.

Spectrum Orange CC. 53

Spectrum Orange B.C.C. 57

cf. Deep Orange B.S.I. 591

CHROME GREEN, LEAD CHROME GREEN—consists of mixtures of lead chrome with Prussian Blue. The B.C.M.A. standards of chrome green are :

Standard Pure Grass Green.

Grass Green CC. 87

Grass Green B.C.C. 103

cf. Grass Green B.S.I. 218

Standard Pure Brilliant Green.

Brunswick Green CC. 88

Brunswick Green B.C.C. 104

cf. Brilliant Green B.S.I. 221

Standard Pure Light Brunswick Green.

Lighter than Cossack Green CC. 89

Lighter than Cossack Green B.C.C. 105

cf. Light Brunswick Green B.S.I. 225

Standard Pure Middle Brunswick Green.

Mallard Green CC. 102

cf. Middle Brunswick Green B.S.I. 226

Standard Pure Deep Brunswick Green.

Thistle Green CC. 257

cf. Deep Brunswick Green B.S.I. 227

Standard Deep Bronze Green.

Privet Green CC. 246

cf. Deep Bronze Green B.S.I. 224

CHRYSOCOLLA

An alternative name for Malachite Green CC. 94.

CINNAMON

CC. 212. *Page 36, Vol. 2*

Matched to sticks obtained from the cinnamon tree, a colour name standardised by B.C.C. in 1934.

Cork

Cinnamon B.C.C. 204

CITRUS YELLOW

CC. 68. *Page 12, Vol. 1*

A descriptive colour name introduced by B.C.C. into seasonal ranges in 1937.

CLARET

CC. 4. *Page 1, Vol. 1*

B.C.C. standardised this colour in 1934 with the following notes :

'The word Claret is only used in English, and does not appear to any appreciable extent in other languages.

It was derived from O.F. *clair*, a diminutive of *clair* (light, clear) and was originally used only with the word *vin* to distinguish wines of yellowish or light red colour.

The term Bordeaux and Claret have been so closely associated for hundreds of years that the former name has been used as frequently as

Claret, meaning the wines made in the valley of Gironde, and shipped from Bordeaux. Therefore, the names Claret and Bordeaux should refer to the same colour.'

*Bordeaux**Wine*

Claret B.C.C. 36

CLOVE BROWN

CC. 354. *Page 59, Vol. 2*

Matched to samples of the spice. A colour standardised by B.C.C. in 1934.

*Antwerp Brown**Bitumen**Egyptian Brown**Mummy Brown*

Clove Brown B.C.C. 140

cf. Nut Brown B.S.I. 413

COBALT GLASS

An alternative name for Smalt CC. 147. See notes.

COCHINEAL

See notes on Crimson Red.

COCONUT BROWN

CC. 330. *Page 55, Vol. 2*

A descriptive name from B.C.C. seasonal ranges adopted here as more suitable for the interior decoration industries than the name Natal Brown standardised in 1934.

cf. Natal Brown B.C.C. 170

COFFEE BROWN

CC. 327. *Page 55, Vol. 2*

An old colour name dating from the end of the seventeenth century. B.C.C. standardised the colour in 1934.

Coffee B.C.C. 19

COLUMBINE PINK

CC. 301. *Page 51, Vol. 2*

A descriptive name from a colour found in various cultivated species of Columbine or Aquilegia.

CONCH PINK

CC. 25. *Page 5, Vol. 1*

From the Latin, *concha*, a large spiral marine shell of a trumpet shape in which this colour is found.

COPPER GREEN

An alternative name for Malachite Green CC. 94. See also notes on Amulet Green.

COPPER LEAF

CC. 204. *Page 34, Vol. 2*

A colour name introduced by B.C.C. into seasonal ranges in 1936.

*Burnt Sienna**cf.* Deep Indian Red B.S.I. 448

COPPER ROSE

CC. 33. *Page 6, Vol. 1*

A descriptive name used in the textile industry. Rep. shows a similar colour called *Rouge cuivr *, found in several varieties of Chrysanthemum.

COPPER RUST CC. 202. Page 34, Vol. 2

A descriptive name introduced into seasonal ranges by B.C.C. in 1938. This colour is similar to the synthetic iron oxide Turkey Red.

CORAL PINK CC. 20. Page 4, Vol. 1

A descriptive colour name illustrative of one of the many pinks found in the substance coral and used here to avoid confusion with Coral, standardised by B.C.C. in 1934, from a general representation of samples submitted by textile and other colour using industries.

CORAL TINT CC. 19. Page 4, Vol. 1

A colour name introduced by B.C.C. into seasonal ranges in 1948. It is a lighter tone of Coral Pink.

CORINTH PINK CC. 181. Page 31, Vol. 2

The names Corinthian Red and Pink have long been used to describe the reds or rose colours of slightly brownish tone, found in Greek vases. Rid. shows Light Corinthian Red and Deep Corinthian Red similar to CC. 181 and 182.

CORINTH ROSE CC. 182. Page 31, Vol. 2

See notes on Corinth Pink.

CORK

An alternative name for Cinnamon CC. 212.

COSSACK GREEN CC. 89. Page 15, Vol. 1

A colour name in general use in the textile trades, standardised by B.C.C. in 1934.

See notes on Chrome.

Cossack Green B.C.C. 105
cf. Lincoln Green B.S.I. 276

CRAYON GREEN CC. 253. Page 43, Vol. 2

This colour widely used in the paint trade, has so far been unidentified with a constant example from the animal, vegetable or mineral world. Crayon Green has been selected from a great variety of fanciful names used by the textile and allied trades.

cf. Opaline Green B.S.I. 275, F. 22, I.D. 22

CREAM CC. 224. Page 38, Vol. 2

A colour standardised by B.C.C. in 1934.

See also Adam Cream.

Cream B.C.C. 3

CRIMSON RED CC. 17. Page 3, Vol. 1

This exceedingly old colour name was derived from the Latin *Kermesinus* developing through *Cremesinus* to Crimson and Carmine. Crimson was manufactured from the substance remaining after the carmine had been extracted from the Kermes or Cochineal Bug, *Coccus cacti*.

At one time all the scarlet uniforms of the British Army and hunting cloths were dyed with

cochineal, the exact shade depending on the mordant used. Its use has been considerably restricted for dyeing textiles since the introduction of the synthetic Azo scarlets.

cf. Crimson B.S.I. 540, P.I. 8

CURRANT RED CC. 23. Page 4, Vol. 1

A colour determined by W., used since the latter part of the nineteenth century for the colour representative of Red Currant fruit.

w. 821

CYANINE BLUE CC. 150. Page 25, Vol. 1

This colour name is a very old one derived from Gk. *cyanos*—dark blue, and was originally used by the paint trade. It has, however, become associated with other sections of the interior decorating trades, and of many alternative names has been chosen for its general appeal. The colour was standardised by B.C.C. in 1934 as Lido, then a fashionable name for dress textiles, though not adopted for furnishing fabrics.

<i>Berlin Blue</i>	<i>Lido</i>
<i>Bronze Blue</i>	<i>Milori Blue</i>
<i>Brunswick Blue</i>	<i>Paris Blue</i>
<i>Chinese Blue</i>	<i>Turnbull's Blue</i>
<i>Leitches Blue</i>	

Lido B.C.C. 89

cf. Oxford Blue B.S.I. 105

CYCLAMEN PINK CC. 175. Page 30, Vol. 1

A descriptive colour name from the flower, standardised by B.C.C. in 1934.

Cyclamen Pink B.C.C. 33

CYPRESS GREEN CC. 245. Page 41, Vol. 2

A colour standardised by B.C.C. in 1934 from the foliage of the coniferous tree.

Cypress Green B.C.C. 175

D

DAHLIA PURPLE CC. 173. Page 29, Vol. 1

A name determined by W. from the purple colour found in some varieties of dahlia.

w. 931

DAHLIA RED CC. 24. Page 4, Vol. 1

A characteristic colour of certain specimens of the flower.

DAMASK RED CC. 18. Page 3, Vol. 1

A descriptive colour name. This dark crimson red is found in many examples of Italian and Spanish damasks of the Renaissance.

See notes on Crimson Red.

DAMSON CC. 299. Page 50, Vol. 2

A descriptive colour name from the fruit, introduced by B.C.C. into seasonal ranges in 1947.

DAPHNE PINK CC. 308. *Page 52, Vol. 2*

A colour name used by Rid. for one of the colours found in the sweet smelling flower of the shrub daphne (Gk.), a kind of laurel.

The colour is typical of rose quartz, a mineral used by the Chinese for decorative carvings.

DEAD BLACK

An alternative name for Jet Black CC. 324.

DELFT BLUE CC. 144. *Page 24, Vol. 1*

There has been much controversy about this colour name. Some people have ascribed this name to the average colour found in Delft tiles, some to the colour predominating in Dutch paintings, including those of Vermeer of Delft. The colour here represented is the darkest blue tone found in Delft pottery, although lighter tones of a redder and lighter hue are seen in the tiles, varying between CC. 289 and CC. 292.

DELFT ROSE CC. 14. *Page 3, Vol. 1*

A colour name determined by W. in 1938. It was a colour prepared by Dutch potters in imitation of Japanese pottery brought to Europe in the seventeenth and eighteenth centuries.

w. o20

DERBY BLUE CC. 156. *Page 26, Vol. 1*

Characteristic of the 'Derby Cobalt' used in the decoration of wares made at the Royal Crown Derby Porcelain Works, England.

DIOPTASE CC. 113. *Page 19, Vol. 1*

A colour standardised by B.C.C. in 1934 from the colour of the mineral.

Dioptase B.C.C. 203

P.V.C. Green

DOGE PURPLE CC. 166. *Page 28, Vol. 1*

A colour introduced into seasonal ranges by B.C.C. in 1937 and determined by W. in 1938. The colour was associated with the Doges who were the chief magistrates of the Republics of Genoa and Venice.

w. 732

DONKEY BROWN CC. 353. *Page 59, Vol. 2*

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1949.

DOVE GREY CC. 320. *Page 54, Vol. 2*

Matched to the plumage of the common Rock Dove.

DRAB

See notes on Hemp Beige.

DRESDEN YELLOW

A colour name determined by W. in 1938. Typical of the yellow porcelain produced at Meissen and known in England as 'Dresden China.'

For general representation see Citrus Yellow CC. 68, Primrose CC. 69 and Sulphur Yellow CC. 70.

DUESBURY GREEN CC. 104. *Page 18, Vol. 1*

This name, hitherto rarely known outside the world of ceramics, is called after William Duesbury, the potter, who bought the Chelsea china factory from James Cox in 1770 and founded the china business in Derby, England, where Chelsea-Derby was first made. Duesbury Green is a groundlaid colour, a process invented at Derby about 1814.

DUTCH AZURE

An alternative name for Smalt CC. 147. See notes.

E

ECRU CC. 218. *Page 37, Vol. 2*

A colour standardised by B.C.C. in 1934 with the following notes:

'There is considerable confusion concerning the colour names of Ecu, Beige and Grège. They are all French, and mean exactly the same thing—the colour of the condition of cloth in its raw, unbleached state.

Ecu is simply composed of é and cru, from the Latin, *crudus*, raw, crude. Beige is derived from an old dialectal form *bie-beiges*, meaning grey. Originally both these names were technical dye-house terms, and their use as fashion colour names dates only from the latter half of the nineteenth century.

With little idea of what the words mean, most people believe that they refer to different colours. Ecu refers to unbleached cloth of any kind, silk, cotton, wool or linen. Beige was long used in French dye-houses to refer to unbleached woollen cloth, while the meaning of Grège is raw (of silk).

It will be readily understood that various batches of unbleached woollen goods will exhibit variations in colour, and therefore the colour here featured is a general representation of many examples of unbleached materials and also materials dyed to this colour name.

This standard also represents Beige and Grège. Where the word Beige is used in this work to designate a colour, a qualifying name is added to give a definite standard, e.g., Rose Beige.'

See notes on Hemp Beige.

Beige

Grège

Ecu B.C.C. 63

EGG PLANT CC. 306. *Page 51, Vol. 2*

Standardised by B.C.C. in 1934 from the colour of the purple vegetable egg plant or *Aubergine*, a native of Asia introduced into England in 1597.

Aubergine

Egg Plant B.C.C. 30

EGGSHELL BLUE CC. 265. *Page 45, Vol. 2*

A colour name in popular use since the beginning of the nineteenth century, standardised here at the request of many colour using industries. This colour is found in Chinese Imperial wares of the Sung Period (A.D. 960-1279) and is said to be typical of that 'blue as the sky after rain seen through the rift in the clouds,' described by T'ao Shuo in the 18th century.

EGGSHELL GREEN CC. 260. *Page 44, Vol. 2*

A seasonal colour name introduced by B.C.C. in 1935 and standardised here at the request of many colour using industries. Obviously there are many tints of green found in birds' eggs. The colour shown here represents the colour of a thrush's egg.

EGYPTIAN BROWN

See Clove Brown.

ELECTRIC BLUE

See Garter Blue.

ELEPHANT GREY CC. 365. *Page 61, Vol. 2*

A twentieth century colour name now standardised at the request of many colour using industries.

EMBER RED CC. 34. *Page 6, Vol. 1*

A descriptive colour name introduced by B.C.C. into seasonal textile ranges.

EMPIRE GREEN CC. 95. *Page 16, Vol. 1*

This green was very fashionable in France at the time of the first and second Empires and was used in the decoration of State rooms and in hangings and textiles of various kinds. The tone varies considerably according to the material: when dyed on silk it presents a slightly yellower tone than when it appears on porcelain or decorated china. The colour illustrated was matched to silks in the V. & A.

EMPIRE ROSE CC. 8. *Page 2, Vol. 1*

A colour determined by W. in 1938, with the note:

'A colour characteristic of the rose hues used in interior decoration of State rooms of the 1st and 2nd French Empires.'

This colour is typical of many silk fabrics of the period. In their original state they may have matched the slightly bluer 'Rose Pompadour'. The slightly yellower tone shown here may be due to the natural yellowing of silk fabrics from age and exposure.

See notes on Rose Pompadour CC. 2, and Empire Green CC. 95.

w. o621

EMPIRE VIOLET CC. 300. *Page 50, Vol. 2*

Purple and violet colours have from earliest

times been associated with dignitaries of high rank. See notes on Royal Purple CC. 167. The colour shown here was matched from silks of the period of the French Empire.

EMPIRE YELLOW CC. 63. *Page 11, Vol. 1*

This colour name was determined by W. in 1938 with the following note:

'The characteristic yellow found in the textiles of the 1st and 2nd French Empire periods.'

The colour has been noted in Italian textiles of the sixteenth century and in ceramics of very early date.

w. 603

ENGLISH GREEN CC. 258. *Page 43, Vol. 2*

A colour name introduced by B.C.C. into seasonal ranges in 1936. It is a very old colour originally prepared from vegetable dyestuffs producing various hues and intensities.

See notes on Lincoln Green and Kendal Green.

ENGLISH OCHRE

See notes on Ochre.

ENGLISH RED

An alternative name for Scarlet Red CC. 22.

ETON BLUE

See Cambridge Blue.

ETRUSCAN ORANGE CC. 201. *Page 34, Vol. 2*

An orange tone derived from Terra Cotta, a material in the working of which the Etruscans were particularly skilled.

This colour is similar to Bauxite Residue Oxide and Venetian Red. See notes on Oxide Red and Terra Cotta.

ETRUSCAN ROSE CC. 195. *Page 33, Vol. 2*

A colour matched to examples of Etruscan ware in the British Museum.

See notes on Etruscan Orange.

F.**FAWN** CC. 356. *Page 60, Vol. 2*

B.C.C. standardised this colour in 1934 with the note 'an old colour name representing the colour of the young fallow deer.'

Fawn B.C.C. 138

FIORD BLUE CC. 128. *Page 22, Vol. 1*

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1934.

FIR GREEN CC. 263. *Page 44, Vol. 2*

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1940.

FIRMAMENT

An alternative name for Sky Blue CC. 127.

FLAME CC. 40. Page 7, Vol. 1

A colour name standardised by B.C.C. in 1934 from the general representation of samples submitted by textile and other colour using industries.

Indian Orange

Flame B.C.C. 95

FLAMINGO CC. 26. Page 5, Vol. 1

Standardised by B.C.C. in 1934 from the colour of the legs and wing tips of the bird of this name.

Flamingo B.C.C. 207

FLANDERS BLUE CC. 141. Page 24, Vol. 1

The origin of this colour is not known, but there are two possible suggestions. One is that this name was first used by British soldiers returning from the Wars of the Low Countries, in describing a blue seen in fabrics, banners or paintwork; the other is that it was first used in Britain at the time of the Spanish Inquisition when religious refugees from the Netherlands settled in East Anglia in villages like Worsted. There, people from Flanders pursued their native craft and in colouring textile fabrics introduced this blue which naturally became known as Flanders Blue.

FLORENTINE BLUE CC. 131. Page 22, Vol. 1

A darker tone of Madonna Blue CC. 130. See notes.

F. 6

FLUORITE VIOLET CC. 298. Page 50, Vol. 2

Matched to the mineral fluor in its natural state.

FOREST GREEN CC. 256. Page 43, Vol. 2

A descriptive name introduced by B.C.C. into seasonal ranges in 1949.

FORGET-ME-NOT CC. 133. Page 23, Vol. 1

B.C.C. standardised this colour in 1934 from the flower and samples submitted by textile and other colour using industries.

Masonic Blue

Myosotis (Fr.)

Forget-me-not B.C.C. 84

FRENCH BLUE

An alternative name for Ultramarine CC. 148.

FRENCH GREY CC. 364. Page 61, Vol. 2

This colour standardised by B.C.C. in 1934 has been retained in this work, it should be noted however, that a pale blue-tinted grey several tones lighter than Moonstone Grey CC. 340 was reproduced as French Grey by M. & P., who used the grey of this name as illustrated in Werner's Nomenclature of Colours, where the name is said to be recorded for the first time (1814).

French Grey B.C.C. 188

FRENCH OCHRE

See notes on Ochre.

FRENCH ROSE CC. 13. Page 3, Vol. 1

A lighter tone of Empire Rose CC. 8. B.C.C. standardised this colour as Malmaison Rose in 1934. The shorter name, introduced by B.C.C. into seasonal ranges in 1936, has been adopted here as being more commonly used by the textile and other trades.

Malmaison Rose B.C.C. 16
w. 520

FRENCH TURQUOISE CC. 267. Page 45, Vol. 2

A colour found in the paintings and tapestries of Boucher and Fragonard, his pupil. (French 18th century.)

Boucher, whose patron was Madame de Pompadour, designed tapestries for the manufactory at Beauvais and porcelain for the Royal factory at Sèvres. The influence of his decorative style can be seen in the interior decoration of the period.

FRENCH ULTRA

An alternative name for Ultramarine CC. 148.

FRESCO BLUE CC. 139. Page 24, Vol. 1

Typical of the clear blues found in Italian frescos, the wall or ceiling paintings executed in colour direct on to the surface before the plaster dries.

FROST WHITE CC. 319. Page 54, Vol. 2

When the B.C.C. was asked to standardise White and Ivory in 1934, almost as many variations were submitted for examination as for any other colour. The two colours B.C.C. 1 and 2 were chosen primarily for their suitability as 'dyed' whites for wearing apparel. It is rarely possible to obtain such a 'dead' white on textiles as is shown in Frost White, an important colour in many branches of the paint and plastics industries.

See also Stone White CC. 223 and notes on White.

G**GARTER BLUE** CC. 136. Page 23, Vol. 1

B.C.C. standardised this colour in 1934 from a piece of ribbon presented for that purpose by a Royal member of that Most Noble Order. Chief in importance in rank of all orders in the world, it was founded by Edward III in 1384.

Electric Blue

Garther Blue B.C.C. 132
cf. Traffic Blue B.S.I. 169

GAULT GREY

The colour of the cretaceous rock, standardised by B.C.C. in 1934. A similar colour is here shown under the name of Silver Sage CC. 334.

GENOESE PINK CC. 1. Page 1, Vol. 1

A colour found in Genoese fabrics of the sixteenth century.

GEORGIAN GREEN CC. 249. *Page 42, Vol. 2*

One of the most typical of the slightly yellowish greens found in wall decoration, hangings and woven upholstery fabrics of many kinds during the period covered by the first four Georges, Kings of England, 1714-1830.

Other 'Georgian' greens are to be found in CC. 242-245 and 247-250.

GERANIUM PINK CC. 21. *Page 4, Vol. 1*

A colour standardised by B.C.C. in 1934 and matched to the flowers of varieties of geranium.

Geranium Pink B.C.C. 184

GINGER BROWN CC. 214. *Page 36, Vol. 2*

A sixteenth century colour name describing a colour widely used throughout the interior decoration trades.

cf. Imperial Brown B.S.I. 415, *cf.* v.e. 12

GLACIER BLUE CC. 122. *Page 21, Vol. 1*

A descriptive name used in the textile industries. The colour is found in many examples of Oriental ceramic art.

It is interesting to note that the discovery of 'Alcian Blue 8GS' in 1948 has extended the range of dyestuffs, especially in calico printing, that can be used to obtain this colour with high fastness properties on viscose rayon and cotton.

cf. Oriental Blue B.S.I. 174, *cf.* v.e. 8

GOLD CC. 72. *Page 12, Vol. 1*

A colour standardised by B.C.C. in 1934. See also Adam Gold and White Gold.

*Or (Her.)
Hunting Yellow*

Gold B.C.C. 114

GOLDEN BROWN CC. 222. *Page 37, Vol. 2*

A colour standardised by B.C.C. in 1934.

Golden Brown B.C.C. 74

GOLDEN BUFF CC. 221. *Page 37, Vol. 2*

A descriptive colour name introduced by B.C.C. into seasonal ranges in 1945.

See notes on Buff.

GOLDEN YELLOW

An alternative name for Saffron Yellow CC. 58

GOSLING GREEN CC. 234. *Page 39, Vol. 2*

A colour name associated with the uniform of the Royal Northumberland Fusiliers since 1751.

GOTHIC PURPLE CC. 172. *Page 29, Vol. 1*

A descriptive name from colours found in stained glass of the Gothic period, introduced by B.C.C. into seasonal ranges in 1942.

GRASS GREEN CC. 87. *Page 15, Vol. 1*

B.C.C. standardised this colour in 1934. It is one of the oldest existing colour names: M. & P. quote 700 A.D. as the earliest known record. The colour here shown is a general representation of many samples submitted by textile and other colour using industries.

See notes on Chrome.

Grass Green B.C.C. 103
cf. Grass Green B.S.I. 218, s. 5

GREEN BEETLE CC. 100. *Page 17, Vol. 1*

Standardised by B.C.C. in 1934 from a colour shown by Fel. it is the colour of a beetle found in the Malayan Islands (*Chrysocroa andamanensis*).

Green Beetle B.C.C. 24

GREENFINCH CC. 239. *Page 40, Vol. 2*

Very early dyeing recipes are given for this colour which is to be found in Beauvais tapestries of the seventeenth century. Fel. shows a similar colour under the same name.

cf. Steel Furniture Green B.S.I. 279

GREENGAGE CC. 75. *Page 13, Vol. 1*

A descriptive name from the colour of the fruit. A similar colour was standardised in 1934 under the name of Reseda B.C.C. 77.

See notes on Mignonette.

GREGE

See notes on Ecu.

GRENADINE RED CC. 39. *Page 7, Vol. 1*

A colour standardised by B.C.C. in 1934.

A.L.S. describes Grenadine as 'A sirop or liquid form of sugar, bright red in colour, entirely free from any trace of alcohol.'

Grenadine Red B.C.C. 94

GROTTO BLUE CC. 123. *Page 21, Vol. 1*

A descriptive name introduced into seasonal ranges by B.C.C. in 1941.

Similar to Capri Blue illustrated by W. & Rid.
cf. Honey Bird B.C.C. 119

GROTTO GREEN CC. 117. *Page 20, Vol. 1*

A descriptive name given as an alternative to B.C.C. Jade, a name discarded in this work for the reasons given under Chinese Jade.

cf. Jade B.C.C. 122

GUARDSMAN RED CC. 30. *Page 5, Vol. 1*

A colour standardised by B.C.C. in 1934 from War Office patterns of material used for making Guardsmen's uniforms.

Guardsman Red B.C.C. 126

GULES

A colour used in heraldry. It corresponds to Poppy CC. 41. See notes on Heraldry.

H

HARLEM BLUE

An alternative name for Mineral Blue CC. 286.

HARROW BLUE

See *Victrix Blue*.

HAZELNUT

CC. 207. *Page 35, Vol. 2*

The colour name Hazel dates from the sixteenth century and a variety of colours are known by this name. Hazelnut, used by B.C.C. in seasonal colour ranges, was matched to the colour of the nut.

HEATHER MAUVE

CC. 302. *Page 51, Vol. 2*

A descriptive colour name from the flower of heather.

HEATHER PINK

CC. 169. *Page 29, Vol. 1*

A descriptive colour name from the flower of heather.

HEAVENLY BLUE

An alternative name for Sky Blue CC. 127.

HEMP BEIGE

CC. 361. *Page 61, Vol. 2*

A descriptive name from the fibre of the plant used from earliest times in the making of textiles. Herodotus writes, 'Hemp grows in Scythia; it is very like flax, only it is a much taller and coarser plant. The Thracians make garments of it which closely resemble linen, so much so indeed, that, if a person has never seen hemp, he is sure to think that they are of linen, and if he has, unless he is very experienced in such matters, he will not know of which material they are.'

Hemp Beige is one of the colours of wool in its undyed state which probably accounts for its persistent appearance in rugs and tapestries of all ages. See also notes on *Ecreu*.

Similar to Hemp Seed (Fel.).

HENNA

CC. 203. *Page 34, Vol. 2*

An Egyptian privet the shoots and leaves of which yield a dye of this colour. The colour name has been in use since the beginning of the seventeenth century.

cf. I.D. 13

HERALDIC COLOURS

The tinctures used for emblazoning Heraldic arms comprise two metals, five colours and eight furs.

Of these, the metals and colours only are of interest in this dictionary.

B.C.C. standardised the colours in 1934 as follows:

Metals

ARGENT Silver.
OR Gold.

Gold cc. 72
Gold B.C.C. 114

Colours

AZURE

Blue, from Old French *azur*, from Medieval Latin *azure*.

Larkspur B.C.C. 196

GULES

Red. Possibly Hebrew *gulude*, a piece of red cloth, or Arabic *gule*, a red rose.

Poppy cc. 41

Poppy B.C.C. 97

SABLE

Black. The word *sable*, of French origin, used largely in Medieval English to mean black, gloomy, thence, poetically, dusky, dread, etc.

VERT

Green. French, from Latin *viridis*, green.

Apple Green cc. 98

Apple B.C.C. 22

PURPURE

Purple, from Latin *purpura*.

Prune cc. 305

Plum B.C.C. 29

Two other colour names are used less frequently:

MURREY

Also referred to as Sanguine, dark crimson red, the colour of blood. Murrey, from Old French *more*, Medieval Latin *moratus* (*mourier*, mulberry).

Murrey cc. 192

Murrey B.C.C. 135

TENNE

Also referred to as Tawny or Brick, an orange version of Tan.

Mace B.C.C. 73

These heraldic terms date from the early thirteenth century, when heraldry became established in England as a science. The heraldic colour names are mainly of French derivation, or influenced by the Latin language widely used in the Middle Ages.

The first heralds of England invariably employed the French language (Anglo-Norman) as it was then spoken, and, except for changes in spelling due to changes that have since taken place both in English and French, the terms and colours are still used in heraldry today.

HONEY BIRD

A colour standardised by B.C.C. in 1934 from the plumage of the bird. A similar colour is here shown under the name of Grotto Blue CC. 123.

HONEYDEW

CC. 45. *Page 8, Vol. 1*

A colour name standardised by T.C.C.A. and adopted here as a more attractive name for B.C.C. standard Carrot, a vegetable suffering some unpopularity since its ubiquitous appearance in the daily diet of British Islanders in World War II.

Carrot B.C.C. 144

HONEYSUCKLE CC. 217. Page 37, Vol. 2

A colour standardised by B.C.C. in 1934 from comparison with flowers of this name.

Honeysuckle B.C.C. 62
F. 13

HONEY YELLOW CC. 331. Page 56, Vol. 2

A descriptive colour name used since the beginning of the seventeenth century.

cf. Sunshine B.S.I. 387, F. 1, cf. v.E. 4, CM. 9

HOP GREEN CC. 241. Page 41, Vol. 2

A descriptive colour name. The colour was matched to Kentish hops.

HORSECHESTNUT CC. 197. Page 33, Vol. 2

B.C.C. standardised this colour in 1934 with the note :

'Matched to the skin of the nuts immediately after opening the protective case.'

See notes on Oxide Red.

Horsechestnut B.C.C. 134

HUNGARIAN GREEN

An alternative name for Malachite Green CC. 94.

HUNTER GREEN

An alternative name for Lincoln Green CC. 108.

HUNTING COLOURS

B.C.C. standardised the following colours in 1934 :

HUNTING YELLOW Gold CC. 72
Gold B.C.C. 114

HUNTING SCARLET (Field) Scarlet Red CC. 22
Union Jack Red B.C.C. 210

HUNTING SCARLET (Dress) Pimento CC. 42
Signal Red B.C.C. 208

I

ILEX GREEN CC. 336. Page 56, Vol. 2

W. 0001060/3 illustrates the foliage of *Ilex Aquifolium*.

INDIAN BLUE

An alternative name for Indigo CC. 281.

INDIAN ORANGE

See Flame CC. 40.

INDIAN PINK CC. 188. Page 32, Vol. 2

A colour found in Mexican pottery, the colour being derived from Oxide Red also known as Indian Red. cf. Mexican Pink, slightly more orange in hue.

See notes on Oxide Red.

INDIAN RED

A colour name used in the paint trade for one of the Oxide Reds. See notes on Oxide Red. Similar to Arabian Red CC. 198.

INDIGO CC. 281. Page 47, Vol. 2

B.C.C. standardised this colour in 1934 with the following notes :

'A colour adopted from the uniforms of sailors became popular as a textile colour in the early nineteenth century.

The colour was originally dyed with Indigo, while in later years synthetic indigo and various coal tar blues have been used for the purpose. In 1869 the first attempt at synthesis was made and successfully accomplished in 1880.

The origin of the colour was gradually forgotten until, nowadays any dark blue is called Navy, whether it is greenish or violet in hue. Originally the colour was called Marine Blue and also Sailor Blue (Fr. *matelot*), while Seaman Blue was added to the list.

Thus confusion in colour and name have arisen through the original source being either forgotten or ignored.

Navy Blue should only be Indigo, as all the names are merely synonyms of Indigo. If variations are required, specific colour names should be given as Purple Navy, B.C.C. 219 (CC. 294).

Indigo colouring matter was used in India and Egypt before the Christian era ; it was introduced into Europe in the sixteenth century.'

<i>English Inde</i>	<i>Navy Blue</i>
<i>Indian Blue</i>	<i>Sailor Blue</i>
<i>Indico</i>	<i>Seaman Blue</i>
<i>Marine Blue</i>	

Indigo B.C.C. 48

IRIS GREEN CC. 242. Page 41, Vol. 2

From the leaf of the Iris, a colour determined by Rep.

cf. Light Olive Green B.S.I. 278

IVORY BLACK

An alternative name for Jet Black CC. 324. See notes on Black.

IVY GREEN CC. 252. Page 42, Vol. 2

A colour determined in 1938 by W. from the dark leafed ivy.

w. 0001060

J

JADE

See notes on Chinese Jade and Grotto Green.

JASMINE YELLOW CC. 62. Page 11, Vol. 1

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1943.

cf. Jasmine Yellow B.S.I. 397, F. 15

JASPER RED CC. 27. Page 5, Vol. 1

A colour which has been in use for many years, determined by W. in 1938 from specimens of the red variety of Quartz called Jasper.

w. o18

JAY BLUE CC. 134. Page 23, Vol. 1

A descriptive colour name from the wing feathers of the bird.

JET BLACK CC. 324. Page 54, Vol. 2

Jet is a hard black lignite which takes a brilliant polish and by association the name has been used to describe the most intense black. B.C.C. standardised the colour in 1934.

See notes on Black.

Dead Black

Ivory Black

Jet Black B.C.C. 220

P.V.C. Black, v.E. 14

JEWEL GREEN CC. 111. Page 19, Vol. 1

A descriptive colour name introduced by B.C.C. into seasonal ranges in 1940.

JUNIPER CC. 262. Page 44, Vol. 2

A colour standardised by B.C.C. in 1934 as matched to the foliage of the coniferous ever-green shrub.

Juniper B.C.C. 192

K

KASHMIR BEIGE CC. 352. Page 59, Vol. 2

A descriptive colour name from a colour found in Indian shawls, introduced into seasonal ranges by B.C.C. in 1937.

See notes on Ecru.

KENDAL GREEN CC. 251. Page 42, Vol. 2

This early English colour is standardised here for the first time from a pattern dyed by the late David Paterson, a colourist of international repute, who reconstructed the colour with woad and weld yellow. He presented samples of yarn dyed with this colour to the Kendal Museum and to the British Colour Council. The colour here shown was matched to the original specimen.

KENYA RED CC. 36. Page 6, Vol. 1

This colour was one of two sponsored by Her Royal Highness The Duchess of Gloucester on the occasion of her marriage. At the time of the selection of the colour, Lady Alice Scott commented that it reminded her of the soil of Kenya.

KERMES

See notes on Crimson Red.

KING'S BLUE

An alternative name for Smalt CC. 147. See notes.

L

LACQUER RED CC. 35. Page 6, Vol. 1

Checked to specimens of Chinese Lacquer at the British Museum.

A colour introduced into B.C.C. seasonal ranges in 1933.

LAPIS LAZULI

A colour standardised by B.C.C. in 1934. See notes on Ultramarine CC. 148.

LAUNDRY BLUE

An alternative name for Smalt CC. 147. See notes.

LAUREL GREEN CC. 77. Page 13, Vol. 1

Matched to specimens of young Laurel leaves. cf. Light Bronze Green B.S.I. 222

LAVENDER GREY CC. 343. Page 58, Vol. 2

A colour standardised by B.C.C. in 1934 as Violet Grey with the synonym Lavender Grey. The alternative name has been adopted here.

This colour is characteristic of the lavender tones found in Sung ware.

Violet Grey B.C.C. 41

LAVENDER MAUVE CC. 296. Page 50, Vol. 2

A descriptive colour name from the flowers of the purple-toned Lavender.

See notes on Blue Lavender.

LEAD CHROME

See notes on Chrome.

LEAF BEIGE CC. 328. Page 55, Vol. 2

A descriptive name from B.C.C. seasonal ranges adopted here as more suitable for the interior decoration industries than the name Mastic standardised in 1934.

Mastic B.C.C. 167

cf. F. 24, cf. I.D. 8

LEAF GREEN CC. 92. Page 16, Vol. 1

A colour name much used by paint manufacturers. This represents an average of samples submitted.

LEEK GREEN CC. 335. Page 56, Vol. 2

A colour determined by W. in 1938, from the mature leaves of the vegetable Leek.

This colour is found in Chinese celadon ware.

w. 000858

cf. Slate B.S.I. 634

LEITCHES BLUE

An alternative name for Cyanine Blue CC. 150.

LEMON TINT CC. 67. Page 12, Vol. 1

A descriptive colour name introduced by B.C.C. into seasonal ranges in 1936.

LEMON YELLOW CC. 64. Page 11, Vol. 1

A seventeenth century colour name standardised by B.C.C. in 1934. Lemon Yellow represents the average colour of the skin of the fruit.

See notes on Chrome.

Lemon B.C.C. 52
w. 4

cf. Lemon B.S.I. 355, P.V.C. Yellow

LETTUCE GREEN CC. 82. Page 14, Vol. 1

The colour of the vegetable, determined by W. in 1938.

w. 861

LIDO

A colour standardised by B.C.C. in 1934. It is here shown under the name of Cyanine Blue. See notes.

LILAC CC. 295. Page 50, Vol. 2

An eighteenth century colour name standardised by B.C.C. in 1934.

See also Lilac Pink.

Lilac B.C.C. 176

LILAC HAZE CC. 346. Page 58, Vol. 2

A descriptive colour name introduced by B.C.C. into seasonal ranges in 1942.

LILAC PINK CC. 307. Page 52, Vol. 2

A descriptive colour name. See also Lilac.

LILY GREEN CC. 247. Page 42, Vol. 2

A descriptive colour name used in the textile trades.

cf. Eau-de-nil B.S.I. 216

LIME GREEN CC. 74. Page 13, Vol. 1

The colour of the citrus fruit of the lime tree.

LIMPID GREEN CC. 97. Page 17, Vol. 1

A name selected from a great variety of fanciful names to denote this pellucid hue.

cf. Apple Green B.S.I. 281,
cf. v.E. 10, cf. I.D. 20

LINCOLN GREEN CC. 108. Page 18, Vol. 1

This sixteenth century English colour standardised by B.C.C. in 1934 under the name Tartan Green, was probably originally dyed from woad and weld as was Kendal Green (see notes). It is one of the standard cloth colours used by the British Army.

Hunter Green

Tartan Green B.C.C. 26

LIZARD CC. 233. Page 39, Vol. 2

A descriptive colour name from the reptile. The colour is found in Mortlake tapestries of the eighteenth century.

LOAM BROWN CC. 360. Page 60, Vol. 2

A descriptive name from association with the colour of rich earth.

LOGANBERRY CC. 11. Page 2, Vol. 1

A descriptive name from the colour of the ripe fruit.

LOTUS PINK CC. 7. Page 2, Vol. 1

A colour used by the Egyptians and named from the flower which was a traditional motif of their decorative art.

LUMIERE GREEN

An alternative name for Sky Green CC. 85.

LUPIN BLUE CC. 151. Page 26, Vol. 1

A colour determined by W. in 1938 from the species *Lupinus nanus*.

w. 42/2

M

MADONNA BLUE CC. 130. Page 22, Vol. 1

Blue has for centuries been regarded as the traditional colour for the robes of the Madonna. The colour illustrated is typical of blues used by the painters of the Renaissance.

MAIZE CC. 226. Page 38, Vol. 2

A colour standardised by B.C.C. in 1934 from general representation of samples submitted by textile and other colour using industries. See also Maize Yellow, a darker tone of the same colour.

Maize B.C.C. 5
f. 16, cf. I.D. 18

MAIZE YELLOW CC. 57. Page 10, Vol. 1

A colour determined by W. in 1938. See also Maize, a paler tone.

w. 607

MAJOLICA GREEN CC. 112. Page 19, Vol. 1

Typical of the bright greens found in sixteenth century Majolica ware: the name is derived from *Maiolica*, Italian for Majorca from whence the first ceramic specimens came.

MAJOLICA ORANGE CC. 59. Page 10, Vol. 1

Typical of the light orange hues found in sixteenth century Majolica ware.

cf. Traffic Yellow B.S.I. 368

MALACHITE GREEN CC. 94. Page 16, Vol. 1

A colour standardised by B.C.C. in 1934 with the following notes:

'A natural green carbonate of copper, which has been in use for upwards of 3,000 years. In remote times, even until the Renaissance, it was given the Greek name *Chrysocolla*.

MALACHITE GREEN—*continued*

Since the discovery of the coal tar dye in 1877, over twenty shades of this colour have been known by the name Malachite Green.

The colour here given is an average of samples submitted by textile and other colour using industries.'

<i>Bice Green</i>	<i>Mountain Green</i>
<i>Bremen Green</i>	<i>Oil Green</i>
<i>Chrysocolla</i>	<i>Olympian Green</i>
<i>Copper Green</i>	<i>Tyrolse Green</i>
<i>Hungarian Green</i>	<i>Verditer Green</i>
<i>Mineral Green</i>	

Malachite Green B.C.C. 23

MALLARD GREEN CC. 102. *Page 17, Vol. 1*

The characteristic colour of the head feathers of the Mallard duck.

cf. Middle Brunswick Green B.S.I. 226

MALMAISON ROSE

A colour standardised by B.C.C. in 1934. It is here shown under the name of French Rose CC. 13. See notes.

MANDARIN BLUE CC. 135. *Page 23, Vol. 1*

A descriptive name for one of the blues specially produced for China by British dyers at the beginning of the twentieth century.

MANDARIN ORANGE

A descriptive colour name included at the request of colour makers and colour users.

See Marigold CC. 52.

MARIGOLD CC. 52. *Page 9, Vol. 1*

A colour standardised by B.C.C. in 1934.

Mandarin Orange

Marigold B.C.C. 56

P.V.C. Orange

MARINE BLUE

An alternative name for Indigo CC. 281.

MAROON CC. 318. *Page 53, Vol. 2*

A colour standardised by B.C.C. in 1934 and adopted by W. in 1938 with the following notes : 'The name Maroon was originally derived from the It. *marrone* and Fr. *marron*, meaning Chestnut, but the name Maroon refers today to the colour here shown which is a general representation of samples submitted by textile and other colour using industries.'

Maroon B.C.C. 39

W. 1030

cf. Maroon B.S.I. 541

MASONIC BLUE

See Forget-me-not CC. 133.

MASTIC

A colour standardised by B.C.C. in 1934. It is here shown under the name of Leaf Beige CC. 328.

MAUVE

This name was given to the first coal tar dye discovered by Perkin in 1856. W. illustrates this colour with a lighter version of Phlox Mauve CC. 164.

See notes on Amaranth Pink and Amethyst Mauve.

Perkin's Violet

MAZARINE BLUE CC. 145. *Page 25, Vol. 1*

A seventeenth century colour name standardised by B.C.C. in 1934 from an average of samples submitted by the textile trades.

This Mazarine Blue is a much lighter tone of the dark blue known under this name in the ceramics industry which is similar in colour to Cyanine Blue CC. 150.

Mazarine Blue B.C.C. 145

MEDICI BLUE CC. 129. *Page 22, Vol. 1*

A lighter tone of Madonna Blue.

See notes.

MEDICI CRIMSON CC. 180. *Page 30, Vol. 1*

A colour name introduced by B.C.C. into seasonal ranges in 1940. Catherine de Medici, Queen of Henry II of France (1519-1589) was a great patron of the arts and introduced many Italian artists and craftsmen into France.

This colour matches the ribbon of the Most Honourable Order of the Bath, first mentioned in 1127.

See notes on Crimson Red.

MELON PINK CC. 32. *Page 6, Vol. 1*

A descriptive colour name, from the fruit, used in the textile trade.

MEXICAN PINK CC. 194. *Page 33, Vol. 2*

Slightly more orange than Indian Pink CC. 188, this colour is found in Mexican pottery.

See notes on Indian Pink CC. 188.

MEXICAN TAN CC. 200. *Page 34, Vol. 2*

A colour name introduced by B.C.C. into seasonal ranges in 1940. It is a colour found in Mexican pottery.

See notes on Indian Pink CC. 188 and Oxide Red.

MIDNIGHT CC. 293. *Page 49, Vol. 2*

A colour standardised by B.C.C. in 1934. This colour with CC. 292, 291 and 290 are to be noted as representing very truly the violet tinted blues described as typical of Ming Blue and white porcelain of the famous 'middle' period (1522-1566). CC. 293 is held by some experts to match the pigment known as Mohammedan Blue, probably imported from Persia and sometimes mixed with natural cobalt.

See also notes on Ming Blue CC. 287.

Midnight B.C.C. 90

MIGNONETTE

A nineteenth century colour name from the plant, a kind of *Reseda*.

See notes on *Reseda*.

MILORI BLUE

An alternative name for Cyanine Blue CC. 150.

MINERAL BLUE CC. 286. Page 48, Vol. 2

A colour standardised by B.C.C. in 1934.

Antwerp Blue

Harlem Blue

Mineral Blue B.C.C. 46

MINERAL GREEN

An alternative name for Malachite Green CC. 94.

MING BLUE CC. 287. Page 48, Vol. 2

A descriptive name from B.C.C. seasonal ranges adopted here as more suitable for the interior decoration industries than the name *Victrix Blue* standardised by B.C.C. in 1934.

This colour represents the earlier 'soft toned or greyish' blue of the famous Blue and White found in Ming porcelain—it is noted in burial vases of the fourteenth century. For the later violet toned blues of the 'middle' period see CC. 290-293 and notes on *Midnight*.

Victrix Blue B.C.C. 47

MISTLETOE CC. 254. Page 43, Vol. 2

A colour standardised by B.C.C. in 1934.

Mistletoe B.C.C. 9

F. 9, CM. 7

MOON GREY CC. 273. Page 46, Vol. 2

A colour name introduced into seasonal ranges by B.C.C. in 1936. This colour is found in many Oriental rugs.

MOONSTONE GREY CC. 340. Page 57, Vol. 2

A descriptive colour name from one of the groups of minerals known as the *Felspars* found chiefly in Ceylon.

One of the delicate blues to be found in Chinese porcelain and silks.

MOORHEN GREY CC. 371. Page 62, Vol. 2

A descriptive name from the plumage of the bird.

MOORISH GREEN CC. 101. Page 17, Vol. 1

See notes on *Alhambra Green*.

MORTLAKE BLUE CC. 272. Page 46, Vol. 2

A colour matched to yarns found in Mortlake tapestries made at Lambeth, England, in the late seventeenth century.

cf. Smoke Grey B.S.I. 692, *cf. I.D.* 28, CM. 3

MORTLAKE BROWN CC. 359. Page 60, Vol. 2

Matched to a colour predominating in a Mortlake tapestry exhibited at Temple Newsam and also matched to seventeenth century examples at the V. & A.

MORTLAKE ROSE CC. 10. Page 2, Vol. 1

A colour much used in French and English tapestries of very early date. This colour was matched to seventeenth century Mortlake tapestries at the V. & A.

MOSS GREEN CC. 83. Page 14, Vol. 1

A colour standardised by B.C.C. in 1934.

Moss Green B.C.C. 174

MOUNTAIN GREEN

An alternative name for Malachite Green CC. 94.

MUMMY BROWN

See *Clove Brown* CC. 354.

MURREY CC. 192. Page 32, Vol. 2

A very old colour name which had fallen into disuse, except as a heraldic term, when B.C.C. standardised it in 1934, since when it has been adopted by the textile and allied trades.

Murrey B.C.C. 135

MYOSOTIS (Fr.)

Forget-me-not CC. 133 is often referred to under this name.

N

NANKING BLUE CC. 140. Page 24, Vol. 1

A seasonal colour name introduced by B.C.C. in 1936 to describe a blue illustrated in Chinese silks.

s. 4

NATAL BROWN

A colour standardised by B.C.C. in 1934. It is here shown under the name of *Coconut Brown* CC. 330.

NAVY BLUE

See *Indigo* CC. 281.

NECTARINE CC. 50. Page 9, Vol. 1

A descriptive colour name, from the fruit, used in the textile trades.

NEPTUNE GREEN CC. 109. Page 19, Vol. 1

Neptune, being the God of the sea, has from the earliest classical times been associated with marine colours. This colour has been selected as most representative of those associated with Neptune's name throughout the centuries.

NEYRON ROSE CC. 176. *Page 30, Vol. 1*
A colour standardised by B.C.C. in 1934 from
the rose of this name.

Neyron Rose B.C.C. 35
w. 623

NIGGER BROWN

A colour standardised by B.C.C. in 1934. It is
here shown under the name of African Brown
CC. 351. See notes.

NORSE BLUE CC. 270. *Page 45, Vol. 2*
A descriptive colour name introduced by B.C.C.
in 1940.

NUTMEG

A colour standardised by B.C.C. in 1934. It is
here shown under the name of Bracken Brown
CC. 329.

NUTRIA CC. 357. *Page 60, Vol. 2*
A colour selected in consultation with expert
furriers and standardised by B.C.C. in 1934.
Nutria B.C.C. 139

O

OCHRE

The word is from the ancient Greek *ochros*, used
specially with reference to yellowish colours.
This term was later applied to yellowish earth
and is one of the oldest pigments known. The
clays from which Yellow Ochre is made naturally
vary in colour and quality. The word ochre
should never be used without a qualifying
adjective.

Sienna Gold CC. 227 is a general representation
of a deep tone of yellow ochre shown by artists'
colourmen.

<i>English Ochre</i>	<i>Oxide Yellow</i>
<i>French Ochre</i>	<i>South African Ochre</i>
<i>Oxford Yellow</i>	<i>Yellow Ochre</i>

OCHRE BEIGE CC. 206. *Page 35, Vol. 2*
A descriptive colour name used in the paint
trade.
See notes on Beige.

OIL GREEN

An alternative name for Malachite Green CC. 94.

OLD ROSE CC. 314. *Page 53, Vol. 2*
This colour term arose during the Victorian era
and had great popularity. The colour was
standardised by B.C.C. in 1934.

One of the lighter tones of the 'famille rose'
found in Chinese porcelain, this pink enamel
made its first appearance at the beginning of the
nineteenth century and thereafter became a
characteristic colour.

See also Chinese Rose.

Old Rose B.C.C. 157

OLIVE BROWN CC. 333. *Page 56, Vol. 2*
A descriptive colour name used by Rid.

OLIVE DRAB CC. 362. *Page 61, Vol. 2*
A descriptive colour name used by M. & P.

OLIVE GREEN CC. 76. *Page 13, Vol. 1*
A colour standardised by B.C.C. in 1934 with
the following notes:

'The name came into use in the middle of the
eighteenth century, although the term Olive dates
from the beginning of the seventeenth century.'

Olive Green B.C.C. 78

OLIVE YELLOW CC. 235. *Page 40, Vol. 2*
A descriptive colour name, this colour is rather
lighter than that shown by Rid.

OLYMPIAN GREEN

An alternative name for Malachite Green CC. 94

OPALINE GREEN CC. 259. *Page 44, Vol. 2*
A name standardised by B.C.C. in 1934 from the
colour of semi-translucent white glass.

Opaline Green B.C.C. 201
F. 20, I.D. 23, P.I. 6

OPORTO CC. 186. *Page 31, Vol. 2*
A descriptive name from the Portuguese town at
which tawny port is matured and from which it
is shipped. It has been used in B.C.C. seasonal
ranges and adopted here as being more suitable
for the interior decoration industries than the
name Purple Brown standardised in 1934.

A similar colour is shown in Fel.

Purple Brown B.C.C. 136.

OR

See notes on Heraldic colours.

ORANGE FLAME CC. 47. *Page 8, Vol. 1*
A descriptive colour name.

ORANGE RUST CC. 54. *Page 9, Vol. 1*
A descriptive colour name to describe the
sixteenth century Orange Tawny, a colour
mentioned by Shakespeare but now rarely used.
cf. Traffic Red B.S.I. 570

ORCHID GREEN CC. 236. *Page 40, Vol. 2*
A descriptive colour name introduced into
seasonal ranges by B.C.C. in 1933.

ORIENTAL BLUE

An alternative name for Ultramarine CC. 148.

ORIENTAL GOLD CC. 232. *Page 39, Vol. 2*
Typical of a yellow much used in carpets from
Samarkand in Chinese Turkestan.
See notes on Adam Gold and Gold.

ORIENTAL RED CC. 29. Page 5, Vol. 1

A colour which became known under this name during the nineteenth century, probably from Turkey Red and Adrianople Red.

Pillar Box Red

Post Office Red B.C.C. 209

Orient Red W. 819

cf. Post Office Red B.S.I. 538

F. 12, I.D. 15, P.I. 9, S.3

OXFORD BLUE CC. 288. Page 48, Vol. 2

This colour, standardised by B.C.C. in 1934, was supplied by the University Outfitters and corroborated by the Secretary of the Boat Club as the colour awarded to Rowing 'Blues.'

Tartan Blue

Oxford Blue B.C.C. 49

OXFORD YELLOW

See notes on Ochre.

OXIDE RED

A great number of names have been used for pigments varying slightly but having Oxide of Iron as the colouring matter. These Oxides, which are chemically very stable and resistant to attack by light, heat, or chemical agents, are made both from naturally occurring deposits and from synthetically produced material. Both the natural and synthetic can be obtained in a wide range of colours from Orange Red to a deep Purple. Some of the deposits of natural oxide are very extensive and yield a uniform shade of Red Oxide. Typical amongst these are Persian Gulf Oxide and Spanish Oxide. Purity of the ore controls the staining power but not the colour of the pigment.

Venetian Red is a special pigment normally made by mixing synthetic Red Oxide with many times its own weight of Gypsum. Its use is mainly confined to distempers and water-colour washes and it is very widely employed for the painting of wooden houses in Scandinavia.

Red Earth and Red Ochre owe their colour to the presence of Red Oxide but also contain many other substances.

A list of Oxide Reds, supplied by the B.C.M.A., together with the colour equivalents shown in this work are given below :

Bauxite Residue Oxide	Etruscan Orange cc. 201
Indian Red	Arabian Red cc. 198
Persian Gulf Red	Horsechestnut cc. 197
Spanish Oxide	Horsechestnut cc. 197
Spanish Red	Horsechestnut cc. 197
Turkey Red	Copper Rust cc. 202
Venetian Red	Etruscan Orange cc. 201
Winford Red	Caramel Brown cc. 209

OXIDE YELLOW

See notes on Ochre.

P

PARIS BLUE

An alternative name for Cyanine Blue CC. 150.

PARIS GREEN CC. 99. Page 17, Vol. 1

A colour determined by W. in 1938. This colour name was originally adopted about 1860 by the paint trade, but gradually became associated with other sections of the interior decoration industries, and is therefore retained in this work.

w. 58

PARIS YELLOW

See notes on Chrome Yellow.

PASTEL BLUE CC. 376. Page 63, Vol. 2

The term *pastel* has been applied to colours of soft 'chalky' appearance since the end of the nineteenth century when there was a vogue for pastel drawings. The name Pastel Blue was originally given to colours produced by the dye made from the pastel plant, a French name for woad.

PASTEL GREEN CC. 378. Page 63, Vol. 2

See notes on Pastel Blue.

PASTEL PEACH CC. 374. Page 63, Vol. 2

See notes on Pastel Blue.

PASTEL PINK CC. 375. Page 63, Vol. 2

See notes on Pastel Blue.

PASTEL TURQUOISE CC. 377. Page 63, Vol. 2

See notes on Pastel Blue.

PASTEL YELLOW CC. 373. Page 63, Vol. 2

See notes on Pastel Blue. Similar to Naples Yellow, a colour in use since the beginning of the eighteenth century and determined by W. in 1938.

cf. Pale Cream B.S.I. 352

PEACH CC. 37. Page 7, Vol. 1

A colour name in use since the sixteenth century standardised by B.C.C. in 1934. This colour is much used in the soft furnishing trades : for variations see Peach Beige, Peach Buff and Peach Tint.

Peach B.C.C. 92

w. 512

I.D. 11

PEACH BEIGE CC. 193. Page 33, Vol. 2

See notes on Peach.

PEACH BUFF CC. 199. Page 34, Vol. 2

See notes on Peach.

PEACH TINT CC. 31. Page 6, Vol. 1

See notes on Peach.

PEA GREEN CC. 81. Page 14, Vol. 1

An eighteenth century colour name standardised by B.C.C. in 1934 and determined by W. in 1938.

Pea Green B.C.C. 172
w. 61

PEAT BROWN CC. 216. Page 36, Vol. 2

A colour standardised by B.C.C. in 1934.

Peat Brown B.C.C. 70
cf. Chocolate B.S.I. 451

PEONY RED CC. 5. Page 1, Vol. 1

A colour standardised by B.C.C. in 1934 from the colour of the red variety of the flower. The peony was a traditional motif in Chinese decorative art.

Peony Red B.C.C. 37

PERIDOT CC. 243. Page 41, Vol. 2

A colour of the jewel, a kind of chrysolite.

cf. Sage Green B.S.I. 219

PERKIN'S VIOLET

See notes on Mauve.

PERSIAN BLUE CC. 137. Page 23, Vol. 1

A typical blue found in Persian pottery of the sixteenth century. This colour is also found in many sixteenth century carpets of oriental origin.

PERSIAN GREEN

An alternative name for Bottle Green CC. 107.

PERSIAN GULF OXIDE

A name used in the paint trade for one of the Oxide Reds. See notes on Oxide Red. Similar to Horsechestnut CC. 197.

PERSIAN RED

See Persian Gulf Oxide and notes on Oxide Red.

PERSIAN ROSE CC. 3. Page 1, Vol. 1

A colour found in many Persian textiles and carpets of the sixteenth century.

PERSIAN TURQUOISE CC. 116. Page 20, Vol. 1

Typical of the clear turquoise colour found in twelfth century Persian pottery.

See notes on Persian Blue.

PETROL BLUE CC. 269. Page 45, Vol. 2

A colour name introduced into seasonal ranges by B.C.C. in 1943.

PETUNIA PURPLE CC. 165. Page 28, Vol. 1

A colour adopted by the textile and paint trades

during the nineteenth century and standardised by B.C.C. in 1934. See notes on Mauve.

Petunia B.C.C. 108
w. 32

PHLOX MAUVE CC. 164. Page 28, Vol. 1

A descriptive name from the colour of the flower. See notes on Mauve.

PIGEON GREY CC. 368. Page 62, Vol. 2

A colour standardised by B.C.C. in 1934 from the colour of the feathers of the bird.

Pigeon B.C.C. 189

PILLAR BOX RED

An alternative name for Post Office Red, shown here as Oriental Red CC. 29.

PIMENTO CC. 42. Page 7, Vol. 1

From the colour of the dried berries of the Spanish Allspice tree—the *Pimento officinalis*. The seed when ripe is dried and is known as Paprika—A.L.S.

Hunting Scarlet (Dress)

Signal Red B.C.C. 208

cf. Signal Red B.S.I. 537, P.V.C. Red

PINK BEIGE CC. 325. Page 55, Vol. 2

A colour standardised by B.C.C. in 1934 from samples submitted by the textile trades.

See notes on Ecru.

Pink Beige B.C.C. 17

PISTACHIO GREEN CC. 248. Page 42, Vol. 2

Matched to the kernel of the nuts of this name. The name has been in use since the end of the nineteenth century.

cf. I.D. 19

PLUM

A colour standardised by B.C.C. in 1934. The colour is here shown under the name of Prune CC. 305.

Prune

Purple (Hcr.)

PLUM PURPLE CC. 304. Page 51, Vol. 2

A characteristic colour of the purple plum such as 'Czar,' determined by W. in 1938.

w. 934

POMPADOUR CC. 283. Page 48, Vol. 2

This blue was named after Madame de Pompadour (1704-1770) and has since been a popular textile name. It was standardised by B.C.C. in 1934.

See also Rose Pompadour.

Pompadour B.C.C. 194

POPPY CC. 41. Page 7, Vol. 1

A colour standardised by B.C.C. in 1934, matched to the flower. Similar to Gules (Her.). See notes on Heraldic colours.

Tango

Vermillion

Poppy B.C.C. 97

cf. Poppy B.S.I. 536

PORCELAIN GREEN CC. 103. Page 18, Vol. 1

A colour found in Chinese porcelain of the eighteenth century. As a textile colour name it was introduced by B.C.C. in 1938.

POST OFFICE RED

The colour in general use by the British Post Office Authorities. The colour was standardised by B.C.C. in 1934 and is here shown under the name of Oriental Red CC. 29.

PRIMROSE CC. 69. Page 12, Vol. 1

Matched to the flower, a colour standardised by B.C.C. in 1934.

Primrose B.C.C. 111

PRIVET GREEN CC. 246. Page 41, Vol. 2

Matched to the leaves of the evergreen shrub.

cf. Deep Bronze Green B.S.I. 224

PRUNE CC. 305. Page 51, Vol. 2

This colour was standardised by B.C.C. in 1934 as Plum with the synonym Prune. See notes on Plum Purple. It is similar to Purpure (Her.). See notes on Heraldic colours.

Plum B.C.C. 29

PRUSSIAN BLUE

Prussian blue and all its synonyms are names which refer to a chemical substance discovered in 1704. At full strength it is almost black; when slightly reduced, it is a blue of violet tone, and according to the pigment used, may have a bronze reflex; when further reduced, it becomes a blue of greenish tone. Consequently, it is impossible to give an exact colour standard without specifying the degree of the reduction of the substance.

PURPLE BROWN

A colour standardised by B.C.C. in 1934. It is here shown under the name of Oporto CC. 186.

PURPLE LILAC CC. 171. Page 29, Vol. 1

A general representation of the colour of the deep purple variety of the common lilac (*Syringa vulgaris*).

Lilac Purple w. o31

PURPLE MADDER CC. 185. Page 31, Vol. 2

A descriptive name from the colour originally obtained from madder root and used from

earliest times in the dyeing of textiles. This colour is used in many textiles and carpets. The colouring matter was in olden days produced from the madder root but today it represents a dark variety of one of the Alizarin colours.

w. 1028

PURPLE NAVY CC. 294. Page 49, Vol. 2

A colour standardised by B.C.C. in 1934.

See notes on Indigo.

Purple Navy B.C.C. 219

PURPLE WINE CC. 168. Page 28, Vol. 1

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1946.

PURPURE

See Prune CC. 305 and notes on Heraldic colours.

Q**QUARTZ GREEN** CC. 261. Page 44, Vol. 2

Matched to green quartz at the B.M. This mineral comes from India and China where it is wrought into carvings.

R**RASPBERRY RED** CC. 316. Page 53, Vol. 2

Matched to the ripe fruit of the name. A colour standardised by B.C.C. in 1934.

Raspberry B.C.C. 159

RAW SIENNA

See notes on Sienna Gold.

RED EARTH

See notes on Oxide Red.

RED OCHRE

See notes on Oxide Red.

RED OXIDE

See notes on Oxide Red.

REGENCY BEIGE -CC. 219. Page 37, Vol. 2

A colour used for furnishings and wall decoration during the period of the English Regency 1810-20.

The name was introduced into seasonal ranges by B.C.C. in 1942.

cf. F. 14, I.D. 4

REGENCY CREAM CC. 358. Page 60, Vol. 2

See notes on Regency Beige.

F. 17

RESEDA

A colour name much used in dress fabrics standardised by B.C.C. in 1934. A similar colour is here shown under the name of Greengage CC. 75.

Mignonette

RIFLE GREEN CC. 264. *Page 44, Vol. 2*

A traditional British Army colour standardised by B.C.C. in 1934.

Rifle Green B.C.C. 27

RIVER BLUE CC. 268. *Page 45, Vol. 2*

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1942.

ROCKINGHAM GREEN CC. 93. *Page 16, Vol. 1*

From one of the groundlaid colours of Rockingham China made in England from 1820 to 1842.

F. 5, I.D. 30

ROSE BEIGE CC. 326. *Page 55, Vol. 2*

A descriptive colour name standardised by B.C.C. in 1934 from samples submitted by the textile trades.

See notes on Ecu.

Rose Beige B.C.C. 18

ROSE GREY CC. 349. *Page 59, Vol. 2*

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1933.

ROSE POMPADOUR CC. 2. *Page 1, Vol. 1*

This colour (matched to porcelain in the Wallace Collection, London) is named after Madame de Pompadour who took a great interest in the porcelain manufactory, first at Vincennes and later at Sèvres, near Bellevue, her residence. Madame de Pompadour is said to have provided designs for the porcelain and to have bought many of the wares. The discovery of this particular colour is credited to Xrouet and Hellot. In England the colour is sometimes incorrectly referred to as Rose du Barry, who later became a patron of the Sèvres works, but whose patronage is described 'as superficial as her predecessor's had been intelligent.'

ROSE PINK CC. 313. *Page 53, Vol. 2*

This eighteenth century colour name is much used in the textile trade; the colour here shown is the general representation of samples submitted by textile and other colour using industries and was standardised by B.C.C. in 1934.

Rose Pink B.C.C. 32
w. 427

ROSE QUARTZ CC. 309. *Page 52, Vol. 2*

Matched to samples of the stone at the B.M. A material used by the Chinese for carvings. For a lighter tone of Rose Quartz see Daphne Pink CC. 308.

ROSE RED CC. 178. *Page 30, Vol. 1*

A fourteenth century colour name for the flower, determined by W. in 1938.

w. 724

ROSE TAUPE CC. 369. *Page 62, Vol. 2*

A colour standardised by B.C.C. in 1934 from the general representation of many samples submitted by textile and other colour using industries.

Rose Taupe B.C.C. 190

ROWAN BERRY CC. 28. *Page 5, Vol. 1*

A colour introduced into seasonal ranges by B.C.C. in 1935. Matched to the fruit of the Rowan or Mountain Ash.

ROYAL BLUE CC. 142. *Page 24, Vol. 1*

A colour name originally used for smalt but later used in the textile and allied trades for the colour here shown which was standardised by B.C.C. in 1934.

Royal Blue B.C.C. 197

cf. Azure Blue B.S.I. 104, P.I. 5

ROYAL PURPLE CC. 167. *Page 28, Vol. 1*

From the earliest times purple has been part of the insignia of Royalty. In the days of the Roman Empire the use of cloth dyed to this colour was confined to members of the Royal Family, hence the saying 'born into the Purple.'

Royal Purple B.C.C. 110
w. 834

RUBY CC. 6. *Page 1, Vol. 1*

A colour standardised by B.C.C. in 1934 from the colour of the gem, and general representation of samples submitted by textile and other colour using industries. This colour, sometimes called 'pigeon's blood,' is the most highly esteemed for rubies which range in colour from pale pink to deep red.

Ruby B.C.C. 38

Ruby Red w. 827

RUSSET GOLD CC. 332. *Page 56, Vol. 2*

Russet was derived from O.F. *rousset*, *rosset*, a diminutive of *rous* (modern French *roux*) from Latin *russus*, 'reddish of orange tone.' First used as the name of a rustic, homespun cloth of reddish brown colour, it was used in the sixteenth century to describe various colours. In this work it is used only as an adjective.

See Russet Green.

RUSSET GREEN CC. 238. *Page 40, Vol. 2*

See notes on Russet Gold.

RUSSIAN GREEN

An alternative name for Almond Green CC. 255.

S**SABLE**

A brown fur colour standardised, in co-operation with furriers, in B.C.C. Dictionary of Colour Standards, 1934.

In heraldry Sable signifies Black.

See notes on Heraldic colours.

SAFFRON YELLOW CC. 58. Page 10, Vol. 1

A colour matched to the orange coloured stigmas of the Autumnal crocus used for colouring and flavouring confectionary and liquors.

A colour standardised by B.C.C. in 1934.

Golden Yellow

Spanish Yellow

Tartan Yellow

Saffron B.C.C. 54

w. 7

SAILOR BLUE

An alternative name for Indigo CC. 281.

SALMON BUFF CC. 43. Page 8, Vol. 1

An eighteenth century colour name used by Rid. See notes on Buff.

cf. Salmon B.C.C. 91

SALMON PINK CC. 38. Page 7, Vol. 1

A descriptive colour name. See also Salmon Buff.

cf. Coral B.C.C. 93.

SATINWOOD CC. 220. Page 37, Vol. 2

A colour standardised by B.C.C. in 1934.

Satinwood B.C.C. 65

cf. Light Buff B.S.I. 358, F. 8, CM. 6

SAXE BLUE CC. 285. Page 48, Vol. 2

A colour name popular in the textile and allied trades since 1550. Standardised by B.C.C. in 1934.

Saxe Blue B.C.C. 45

SCARAB BLUE CC. 125. Page 21, Vol. 1

A descriptive colour name from illustrations of the sacred beetle of Ancient Egypt.

SCARLET RED CC. 22. Page 4, Vol. 1

It has been said with good reason that the name scarlet should not be used without qualification (see notes on Crimson Red). The colour here shown is the red of the British Army uniform and the red of the crosses of St. George and St. Patrick in the Union Jack.

This descriptive name is adopted here as being more suitable for the interior decoration industries than the name Union Jack Red standardised in 1934.

Army Scarlet

Hunting Scarlet (Field).

Bunting Red

Tartan Scarlet

English Red

Union Jack Red B.C.C. 210

SEACREST GREEN CC. 91. Page 16, Vol. 1

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1931.

SEAMAN BLUE

An alternative name for Indigo CC. 281.

SEAWEED BROWN CC. 363. Page 61, Vol. 2

A descriptive colour name.

SEAWEED GREEN CC. 240. Page 40, Vol. 2

A descriptive colour name.

SHELL TINT CC. 187. Page 32, Vol. 2

A descriptive colour name. This colour is lighter and greyer than Conch Pink CC. 25.

cf. Salmon Pink B.S.I. 443, F. 19

SIENNA GOLD CC. 227. Page 38, Vol. 2

Raw Sienna, a pigment named from Sienna, Italy, where it was first found, is a particularly rich variety of yellow earth used by painters from earliest times. Sienna Gold illustrated here is typical of genuine Italian Sienna still used as an artists' colour and by the paint trade. See notes on Ochre and Buff.

Yellow Ochre

Buff B.C.C. 66

SIGNAL RED

A colour standardised by B.C.C. in 1934. A similar colour is here shown under the name of Pimento CC. 42.

SILVER GREY CC. 321. Page 54, Vol. 2

Silver Grey is an old colour name dating from the beginning of the seventeenth century.

The colour shown was matched to the average of a number of samples submitted by textile and other colour using industries and was standardised by B.C.C. in 1934.

Silver Grey B.C.C. 153

P.V.C. Grey

SILVER SAGE CC. 334. Page 56, Vol. 2

A descriptive colour name from the silvery leaves of the herb. This colour is one of several subtle greyed green tints found in Chinese Celadon ware. It is also to be found in many tapestries notably Flemish works of the sixteenth century.

cf. Gault Grey B.C.C. 71.

cf. Quaker Grey B.S.I. 629, P.I. 10

SKY BLUE CC. 127. Page 22, Vol. 1

A very old colour name standardised by B.C.C. in 1934 at the request of the colour making and colour using industries.

Celestial

Firmament

Heavenly Blue

Zenith Blue

Sky Blue B.C.C. 162

SKY GREEN CC. 85. Page 15, Vol. 1

A descriptive colour name standardised by B.C.C. in 1934. Rep. gives Sky Green as an anglicised version of Vert Lumière.

Lumière Green

Sky Green B.C.C. 101

SKY GREY CC. 271. *Page 46, Vol. 2*

A descriptive colour name standardised by B.C.C. in 1934.

Sky Grey B.C.C. 161
w. 449

SLATE BLUE CC. 280. *Page 47, Vol. 2*

A descriptive colour name introduced into seasonal ranges by B.C.C. in 1935.

SMALT CC. 147. *Page 25, Vol. 1*

The name of a pigment originally made by pulverising glass coloured with cobalt. Many names are given for this pigment. Smalt, a sixteenth century name is probably the oldest. B.C.C. standardised the colour shown here in 1934.

Cobalt Glass Laundry Blue
Dutch Azure Zaffre Blue
King's Blue

Smalt B.C.C. 147
cf. French Blue B.S.I. 166

SOUTH AFRICAN OCHRE

A colour name used in the paint trade for this pigment, slightly lighter than Bronze Yellow CC. 66.

See notes on Ochre.

SPANISH ORANGE CC. 60. *Page 10, Vol. 1*

A colour name determined by W. in 1938, derived from colours found in seventeenth century Spanish pottery and woven fabrics.

w. o10

SPANISH OXIDE

A name used in the paint trade for one of the Oxide Reds. See notes on Oxide Red. Similar to Horsechestnut CC. 197.

SPANISH RED

An alternative name for Spanish Oxide. See notes.

SPANISH VIOLET CC. 154. *Page 26, Vol. 1*

A colour found in woven fabrics contemporary with the building of the Alhambra at Granada (1248). Spain was invaded by the Mohammedans in 711 and at first the use of silk and the forms of birds and flowers were excluded from designs, according to the limitations set by the Prophet. Later, however, his followers avoided his literal interpretations. They mixed cotton or linen threads with silk and introduced bird and animal forms in conventional and stylised treatment.

SPANISH YELLOW

An alternative name for Saffron Yellow CC. 58.

SPECTRUM ORANGE CC. 53. *Page 9, Vol. 1*

A colour standardised by B.C.C. in 1934.

Spectrum Orange B.C.C. 57
cf. Deep Orange B.S.I. 591, p. 2

SPECTRUM RED

See Cherry CC. 15. B.C.C. gives this colour as general representation of Spectrum Red from samples submitted by artists' colourmen.

SPECTRUM VIOLET CC. 161. *Page 27, Vol. 1*

A fourteenth century colour name standardised by B.C.C. in 1934 and adopted by W. in 1938.

Spectrum Violet B.C.C. 214
w. 735

SPINEL ROSE CC. 315. *Page 53, Vol. 2*

A variety of reds are found in the group of minerals known as Spinel. W. illustrates Spinel Red and Spinel Pink. Spinel Rose comes midway between these colours and was matched to specimens of the mineral at the B.M.

SQUIRREL BROWN CC. 208. *Page 35, Vol. 2*

A descriptive colour name introduced by B.C.C. into seasonal ranges in 1931.

STEEL BLUE CC. 278. *Page 47, Vol. 2*

A fifteenth century colour name standardised by B.C.C. in 1934.

Steel Blue B.C.C. 44

STEEL GREY CC. 341. *Page 57, Vol. 2*

A descriptive colour name used since the fifteenth century and introduced by B.C.C. into seasonal ranges in 1947.

STEWART BLUE CC. 149. *Page 25, Vol. 1*

A colour standardised by B.C.C. in 1934. One of the authentic Tartan colours brighter in hue than Tartan Blue, Tartan Clear Blue or Tartan Light Blue.

Stewart Blue B.C.C. 149

STONE WHITE CC. 223. *Page 38, Vol. 2*

A colour standardised by B.C.C. in 1934. See notes on White and Frost White.

Stone White B.C.C. 61

STORM BLUE CC. 275. *Page 46, Vol. 2*

A colour name introduced into B.C.C. seasonal ranges in 1938.

This colour with other subdued blues such as Canton Blue and Atlantic Blue were originally produced from Indigo. They figure in many Oriental rugs blended with rose, amethyst, reds and golds.

See notes on Indigo.

STRING

A colour standardised by B.C.C. in 1934.
A similar colour is here shown under the name of String Beige CC. 355.

STRING BEIGE CC. 355. *Page 60, Vol. 2*

A descriptive colour name. It is slightly more yellow than String standardised by B.C.C. in 1934.

cf. String B.C.C. 127
F. 23

SULPHUR YELLOW CC. 70. *Page 12, Vol. 1*

The characteristic colour of refined sulphur, the name has been in use since about 1800. It was standardised by B.C.C. in 1934 and adopted by W. in 1938.

Sulphur B.C.C. 112
W. 1

SUNG YELLOW CC. 61. *Page 11, Vol. 1*

A characteristic colour of silks of the Sung period in Chinese decoration (960-1279).

CM. 1

T

TANGERINE ORANGE CC. 51. *Page 9, Vol. 1*

A colour standardised by B.C.C. in 1934 from the colour of the fruit.

See notes on Chrome.

Tangerine B.C.C. 55
W. 9

cf. Light Orange B.S.I. 557, P.I. 3, 3. 2

TANGERINE RED CC. 48. *Page 8, Vol. 1*

A descriptive colour name.

TANGO

An alternative name for Poppy CC. 41.

TAPESTRY BLUE CC. 279. *Page 47, Vol. 2*

A twentieth century colour name featured by M. & P. The colour is found in French and Flemish tapestries of the seventeenth and eighteenth centuries.

cf. I.D. 29

TAPESTRY GREEN CC. 237. *Page 40, Vol. 2*

This colour, a lighter version of Russet Green CC. 238, is found in tapestries and embroideries of the nineteenth century.

TAPESTRY RED CC. 12. *Page 2, Vol. 1*

A descriptive colour name featured by M. & P. The colour is found in eighteenth century Beauvais tapestries.

TARTAN BLUE

An alternative name for Oxford Blue CC. 288.

TARTAN GREEN

A colour standardised by B.C.C. in 1934.
An alternative name for Lincoln Green CC. 108.

TARTAN SCARLET

An alternative name for Scarlet Red CC. 22.

TARTAN YELLOW

An alternative name for Saffron Yellow CC. 58.

TEAL BLUE CC. 132. *Page 22, Vol. 1*

A descriptive colour name from the plumage of the small fresh water duck.

TERRA COTTA CC. 196. *Page 33, Vol. 2*

A colour standardised by B.C.C. in 1934. The word comes from the Italian and means 'baked earth.'

Terra Cotta B.C.C. 133
cf. Terra Cotta B.S.I. 444

THISTLE CC. 310. *Page 52, Vol. 2*

This colour was matched to the flower of the Thistle, the Scottish national emblem.

THISTLE GREEN CC. 257. *Page 43, Vol. 2*

Matched to the ribbon of the Most Ancient and Noble Order of the Thistle, the leading Order of Scotland. The origin of this is so remote as to be lost in antiquity but it is said to date back to A.D. 787. It was revived in 1687 by James II of England (James VII of Scotland) but lapsed during the revolution being re-established by Queen Anne in 1703.

cf. Deep Brunswick Green B.S.I. 227

TOPAZ CC. 230. *Page 39, Vol. 2*

Yellow is the typical colour of the mineral Topaz. The colour shown here was introduced into seasonal ranges by B.C.C. in 1933.

TRITON GREEN CC. 114. *Page 19, Vol. 1*

Triton, being in Greek mythology the son of Poseidon and Amphitrite, is naturally associated with the minor sea gods. The name has been adopted to convey, by association, this 'Sea Green' colour.

TROPIC TURQUOISE CC. 115. *Page 20, Vol. 1*

A seasonal colour name given for this Turquoise Green which is slightly less intense than the standard B.C.C. 121.

cf. Turquoise Green B.C.C. 121

TURKEY RED

A name used in the paint trade for one of the Oxide Reds. See notes on Oxide Red. Similar to Copper Rust CC. 202.

TURNBULL'S BLUE

An alternative name for Cyanine Blue CC. 150.

TURQUOISE GREEN

A colour standardised by B.C.C. in 1934. A similar colour is here shown under the name of Tropic Turquoise CC. 115.

TYROLESE GREEN

An alternative name for Malachite Green CC. 94.

TYROLITE GREEN CC. 110. Page 19, Vol. 1

A colour name used by Rid. and recorded in M. & P. The colour is found in the mineral Amazonstone, a form of Felspar.

U

ULTRAMARINE CC. 148. Page 25, Vol. 1

The genuine ultramarine was extracted from Lapis Lazuli, and was extremely valuable. In fact, it is said that in the days of the Italian Renaissance, patrons were expected to provide their artists with this colour. After the first extraction of colour from the Lapis, further extractions took place, each successive process providing a weaker colour, until the colour obtained had very little blue, and was practically grey, and thus became known as Ultramarine Asn.

The colour here shown is a general representation of samples received from artists' colourmen of artificial ultramarine, which has been known under various names.

French Blue
French Ultra

Oriental Blue

Ultramarine B.C.C. 148
cf. Aircraft Blue B.S.I. 108

UNION JACK RED

The red of the British flag standardised by B.C.C. in 1934. It is here shown under the name of Scarlet Red CC. 22.

V

VANILLA CC. 205. Page 35, Vol. 2

A colour standardised by B.C.C. in 1934. Vanilla is an extract from the pod of a tropical orchid; it is greatly valued for its aromatic scent and used as a flavouring agent.—A.L.S.

Vanilla B.C.C. 141
cf. Light Salmon Pink B.S.I. 442, F. 18, *cf.* I.D. 10

VENETIAN RED

See notes on Oxide Red. Similar to Etruscan Orange CC. 201.

VERBENA MAUVE CC. 157. Page 27, Vol. 1

A lighter tint of Amethyst Violet. W. gives this colour as characteristic of the flower *Verbena bonariensis*.

VERDANT GREEN

An alternative name for Grass Green CC. 87.

VERDITER GREEN

An alternative name for Malachite Green CC. 94.

VERMILLION

A brilliant red pigment originally obtained from the mineral, cinnabar, found in Spain. It is now manufactured synthetically.

Similar to Poppy CC. 41.

VERONESE GREEN CC. 86. Page 15, Vol. 1

A colour determined by W. in 1938, after Paul Veronese the Italian painter, in whose works the colour appears.

w. 660

P.I. 4

VERT

See Apple Green CC. 98 and notes on Heraldic colours.

VICTORIAN MAUVE CC. 297. Page 50, Vol. 2

Mauve was the name given to the first coal tar dye discovered by Perkin in 1856. The colour name became very popular during the Victorian era. This name is used to distinguish one of the many varieties used in textiles. See notes on Mauve.

VICTORIA VIOLET CC. 155. Page 26, Vol. 1

A colour determined by W. in 1938 as typical of a dress colour popular in the 1860's.

See notes on Victorian Mauve.

w. 738

VICTRIX BLUE

A colour standardised by B.C.C. in 1934 from the colour of the butterfly. It is here shown under the name of Ming Blue.

Harrow Blue

VIOLA PURPLE CC. 317. Page 53, Vol. 2

A colour found in some varieties of viola.

VIOLET GREY

A colour standardised by B.C.C. in 1934. It is here shown under the name of Lavender Grey CC. 343.

VIOLET SLATE CC. 344. Page 58, Vol. 2

Slate, a form of rock easily split into flat smooth plates, may be of grey, green or bluish purple. The colour shown here is similar to Rid.'s Plumbago-Slate.

W

WEDGWOOD CC. 289. Page 49, Vol. 2

The blue standardised by B.C.C. in 1934 from the Light Wedgwood Ware.

Wedgwood B.C.C. 215

WHITE

Although White is referred to as having no colour, it is found in actual practice that there are as great a number of variations of so-called White as of any other colour. Varieties of White shown in this work are Frost White and Stone White.

WHITE GOLD CC. 229. *Page 39, Vol. 2*

A descriptive colour name. See also Adam Gold and Gold.

WILLOW GREY CC. 367. *Page 62, Vol. 2*

A characteristic colour of the buds of Willow. Introduced into seasonal ranges by B.C.C. in 1942.

WINCHESTER GREEN CC. 106. *Page 18, Vol. 1*

A characteristic colour of the embroideries in Winchester Cathedral, designed and executed by members of the Guild of Broderers in 1932 under the direction of the late Miss Louisa Pesel.

WINDSOR BLUE CC. 291. *Page 49, Vol. 2*

A colour introduced into seasonal ranges by B.C.C. in 1935.

WINE

See notes on Claret.

WINFORD RED

A name used in the paint trade for one of the Oxide Reds. See notes on Oxide Red. Similar to Caramel Brown CC. 209.

WOOD VIOLET CC. 160. *Page 27, Vol. 1*

A descriptive colour name used in the textile trades.

WOODLAND BROWN CC. 350. *Page 59, Vol. 2*

A descriptive colour name introduced by B.C.C. into seasonal ranges in 1937.

WOODPECKER GREEN CC. 244. *Page 41, Vol. 2*

A colour name introduced by B.C.C. into seasonal ranges in 1942.

Y

YELLOW OCHRE

See notes on Ochre.

YELLOW OXIDE

See notes on Ochre.

YEW GREEN CC. 90. *Page 15, Vol. 1*

A descriptive colour name from the foliage of the Yew tree.

Z

ZAFFRE BLUE

An alternative name for Smalt CC. 147. See notes.

ZENITH BLUE

An alternative name for Sky Blue CC. 127.

ZIRCON BLUE CC. 121. *Page 21, Vol. 1*

Matched to specimens of the precious stone at the B.M. Beryl Blue, a lighter tone of this colour, was standardised by B.C.C. in 1934.

MEMORANDA

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